POLSKA SZKOŁA UMUZYKALNIANIA

STEFAN WYSOCKI

CZYTANKI MUZYCZNE

ZESZYT II.

NAKŁAD GEBETHNERA i WOLFFA
WARSZAWA — KRAKÓW — LUBLIN — ŁÓDŹ
POZNAŃ — WILNO — ZAKOPANE
NEW YORK. THE POLISH BOOK IMPORTING CO. INC

Do nauczyciela.

1. Podczas słuchania utworu muzycznego daje się wyczuwać stale, chociaż niekiedy półświadomie, pewna charakterystyczna zależność wszystkich poszczególnych momentów od toniki i akordu tonicznego. Wyczuwanie to jest jednym z warunków t. zw. „rozumienia muzyki". Z drugiej strony może i powinno ono stanowić znakomitą pomoc i niezawodny sprawdzian przy czytaniu nut głosem.

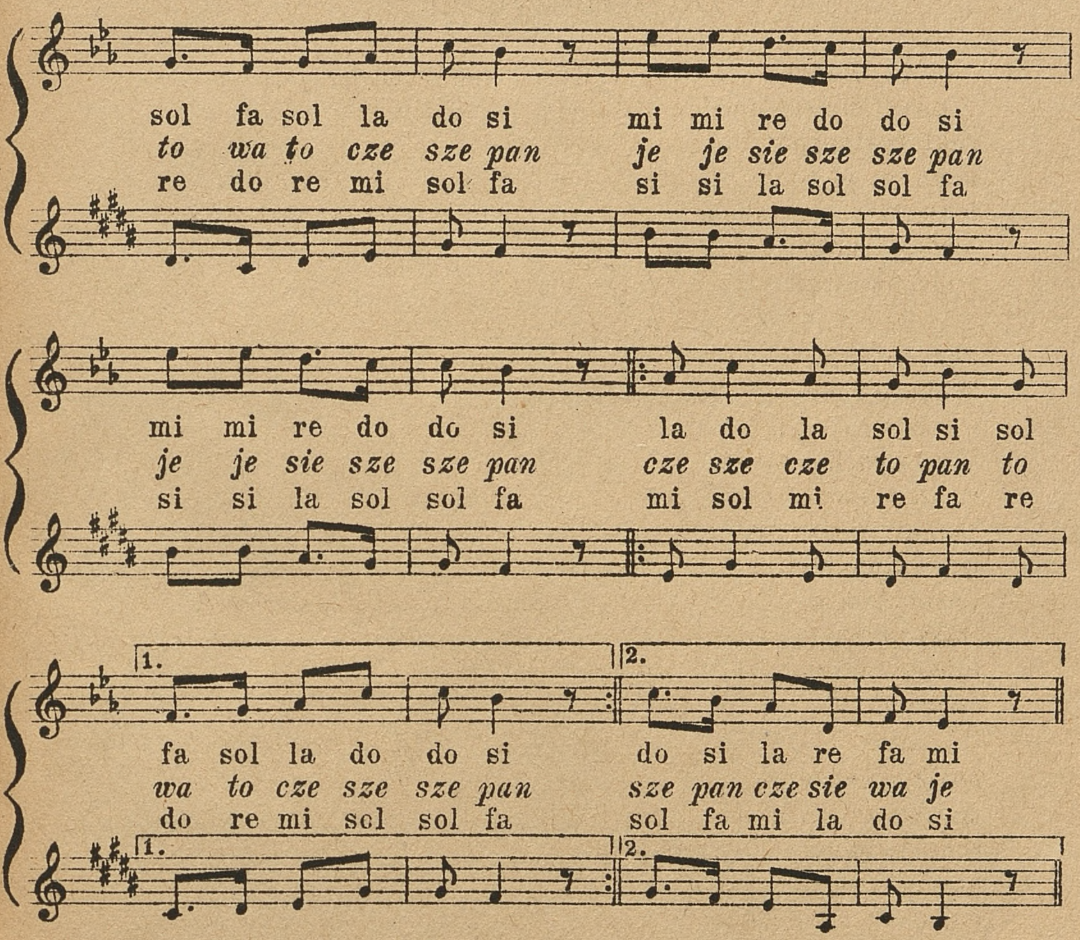
2. Wychodząc z założenia, że dla słuchu **interwale konsonansowe stokroć są przystępniejsze od interwali dysonansowych i że dla głosu żadnych istotnych trudności nie nastręczają, — należy oprzeć całą naukę o tonach na interwalach akordu doskonałego, nie zaś na sekundach porządku gamowego lub na wielce zawodnem wyczuwaniu różnicy pomiędzy całym tonem a półtonem. Utożsamiając w następstwie akord doskonały, dla którego podstawa jest** tonem kończącym, z akordem tonicznym gamy majorowej, — traktujemy tę ostatnią, jako akord doskonały z czterema tonami przyległemi, wypełniającemi luki między tonami akordu.

3. Tonacje, uzależnione ściśle od kamertonu, nie posiadają pod względem muzycznym żadnej istotnej przewagi nad tonacjami zupełnie dowolnie obranemi, byle zachowującemi ustalone stosunki między stopniami gamy. Nie jest przeto celowem obarczać na wstępie świadomość ucznia pojęciem o zależności rozmaitych tonacyj od jednej głównej, gdy chodzi wyłącznie o opanowanie wewnętrznych stosunków między tonami tej samej tonacji. Stąd zamiast solmizacji, związanej pojęciowo z matematycznie wymierzoną wysokością tonów absolutnych, wskazanem jest używać w tem stadjum początkowem zwykłej numeracji stopni gamy. Dla wygody można wprowadzić następujące skróty:

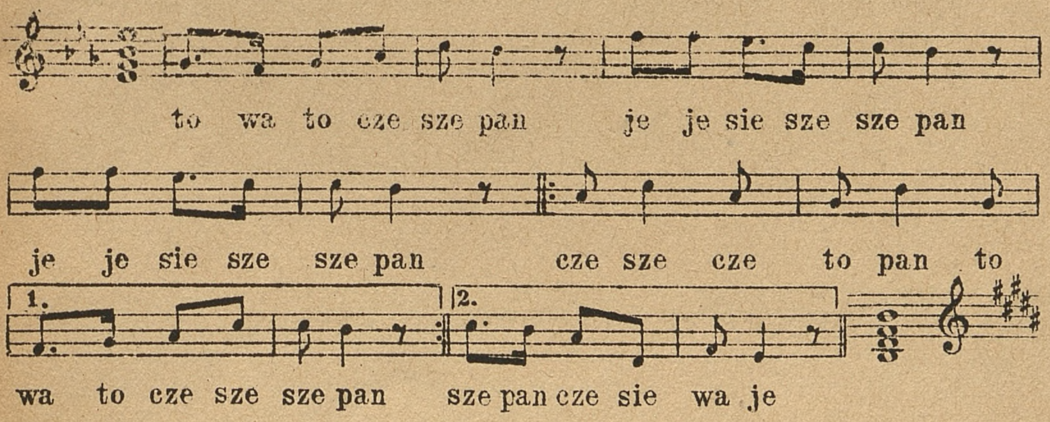
1,	2,	3,	4,	5,	6,	7,	1.
je,	wa,	to,	cze,	pan,	sze,	sie,	je.

Lit. J. F. KONARZEWSKI i J. MĘKARSKI, w WARSZAWIE.

PRZYKŁAD.



NA LINJACH AKORDOWYCH.



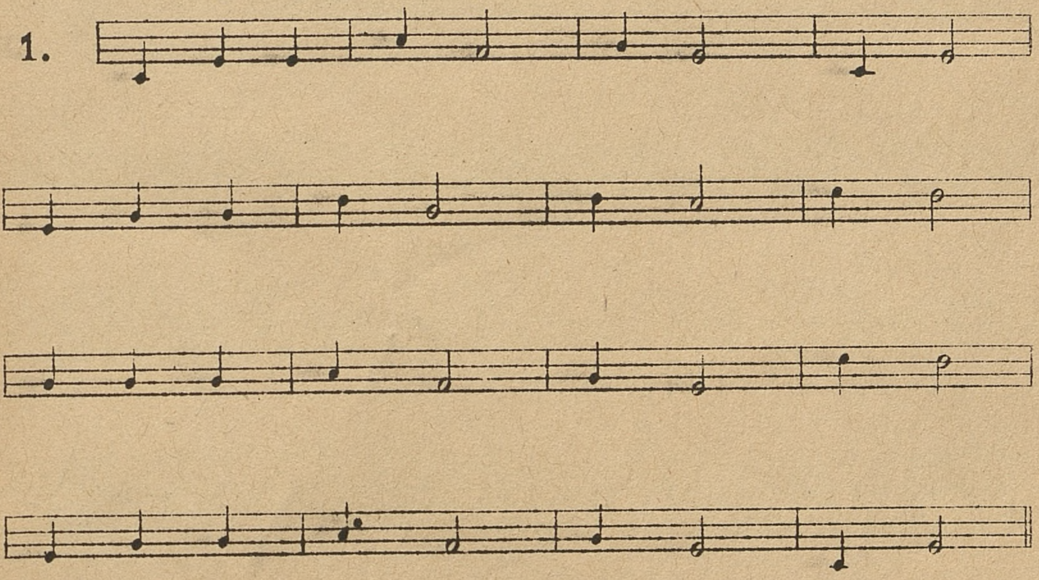
CZYTANKI MUZYCZNE.

ZESZYT II.

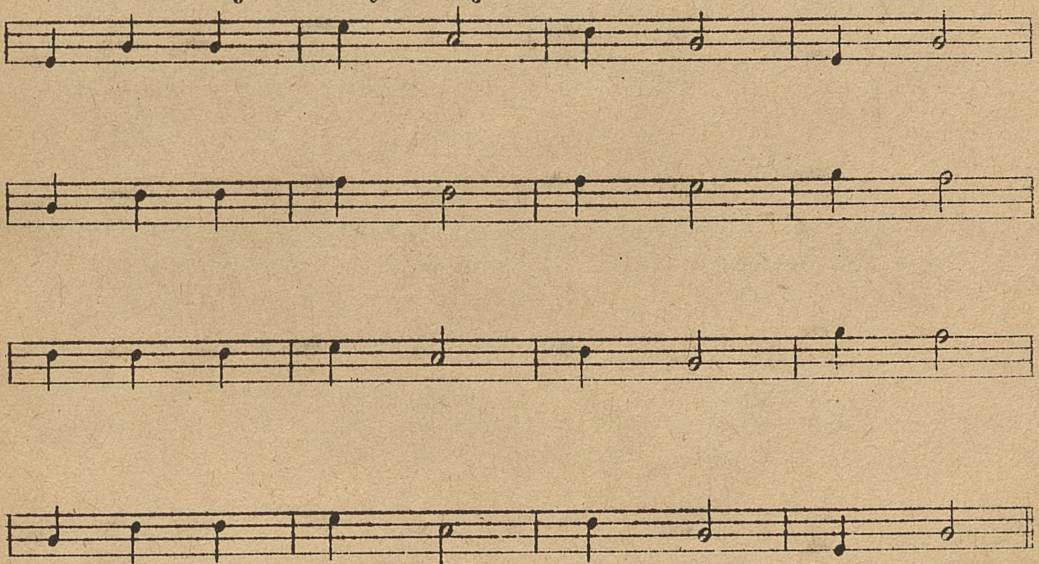
St. Wysocki.

Melodja ludowa.

1.



Ta sama melodja na innych linjach.

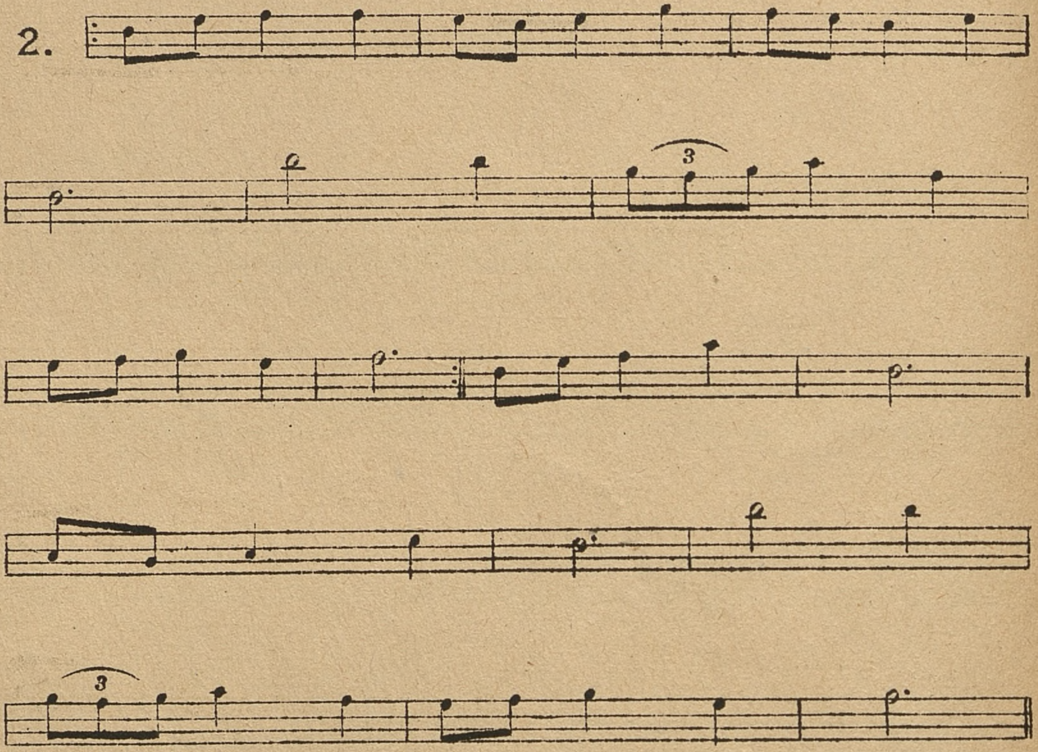


Warszawa 1923 *Gebethner i Wolff.*

G6373W

Melodja ludowa.

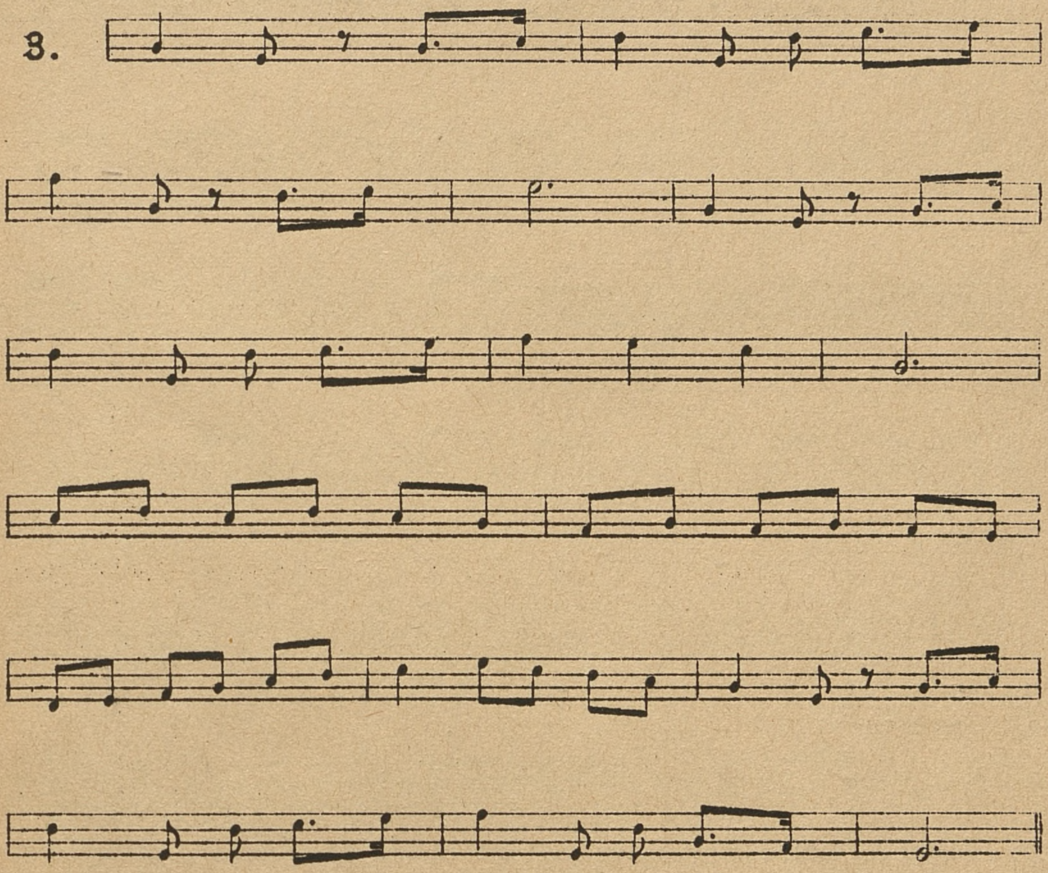
2.



Ta sama melodja na innych linjach.



3.

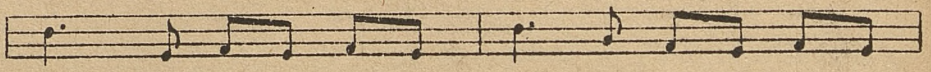


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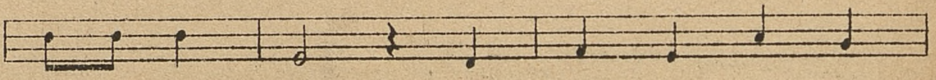


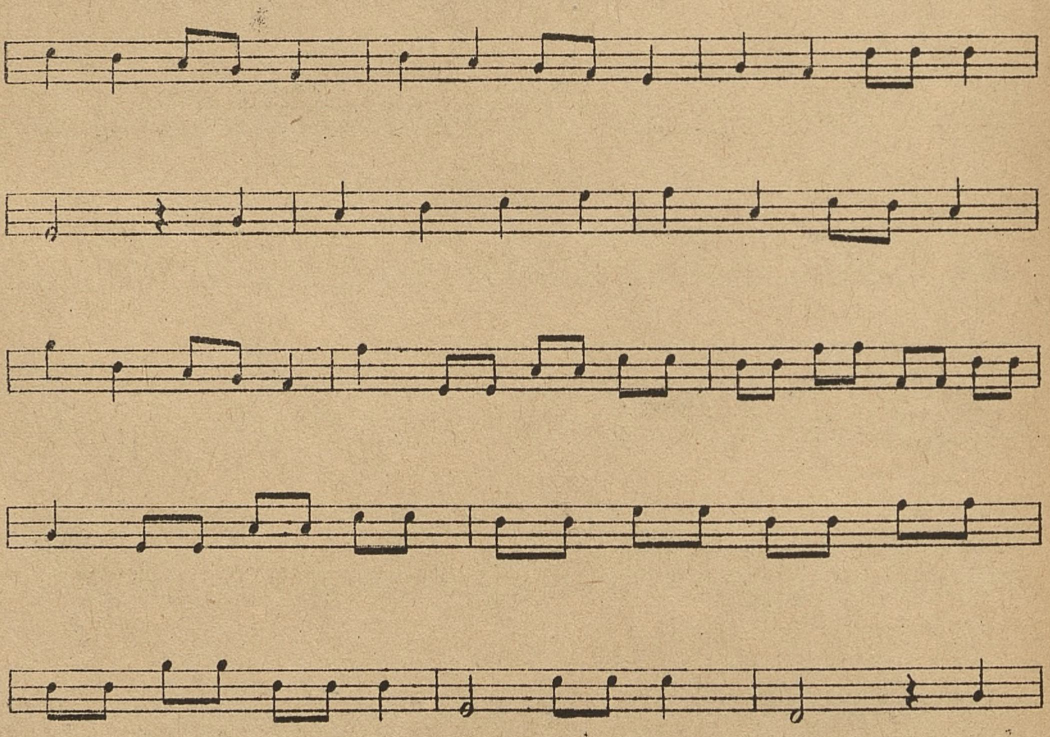
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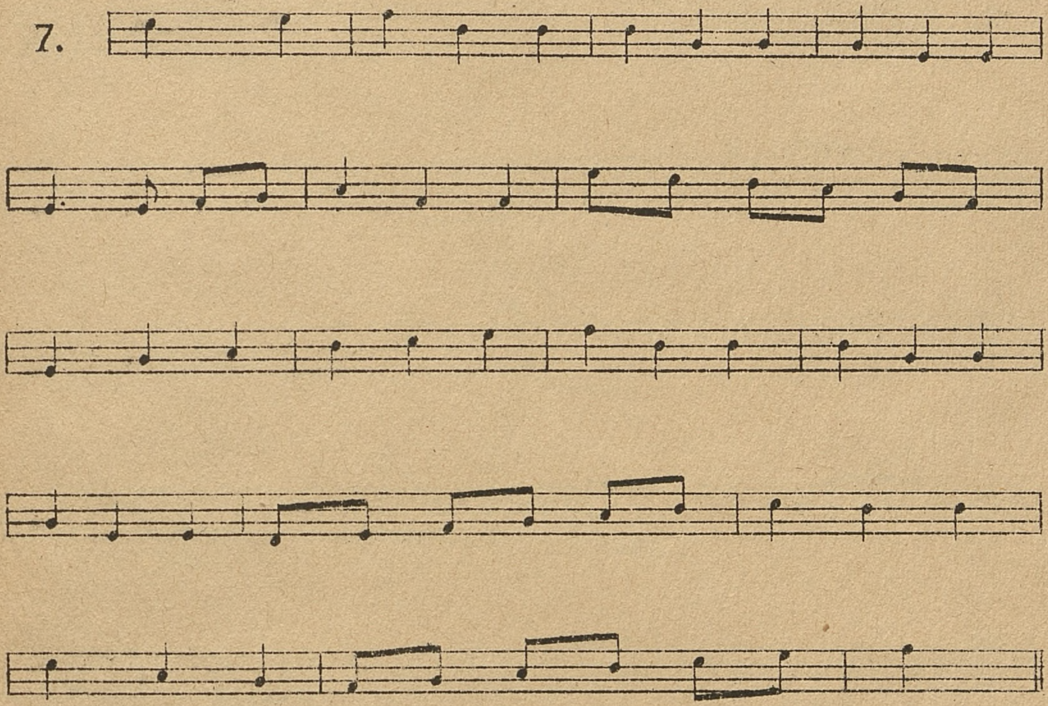
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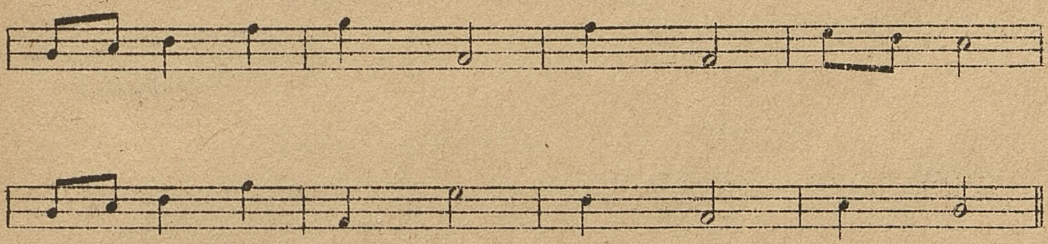




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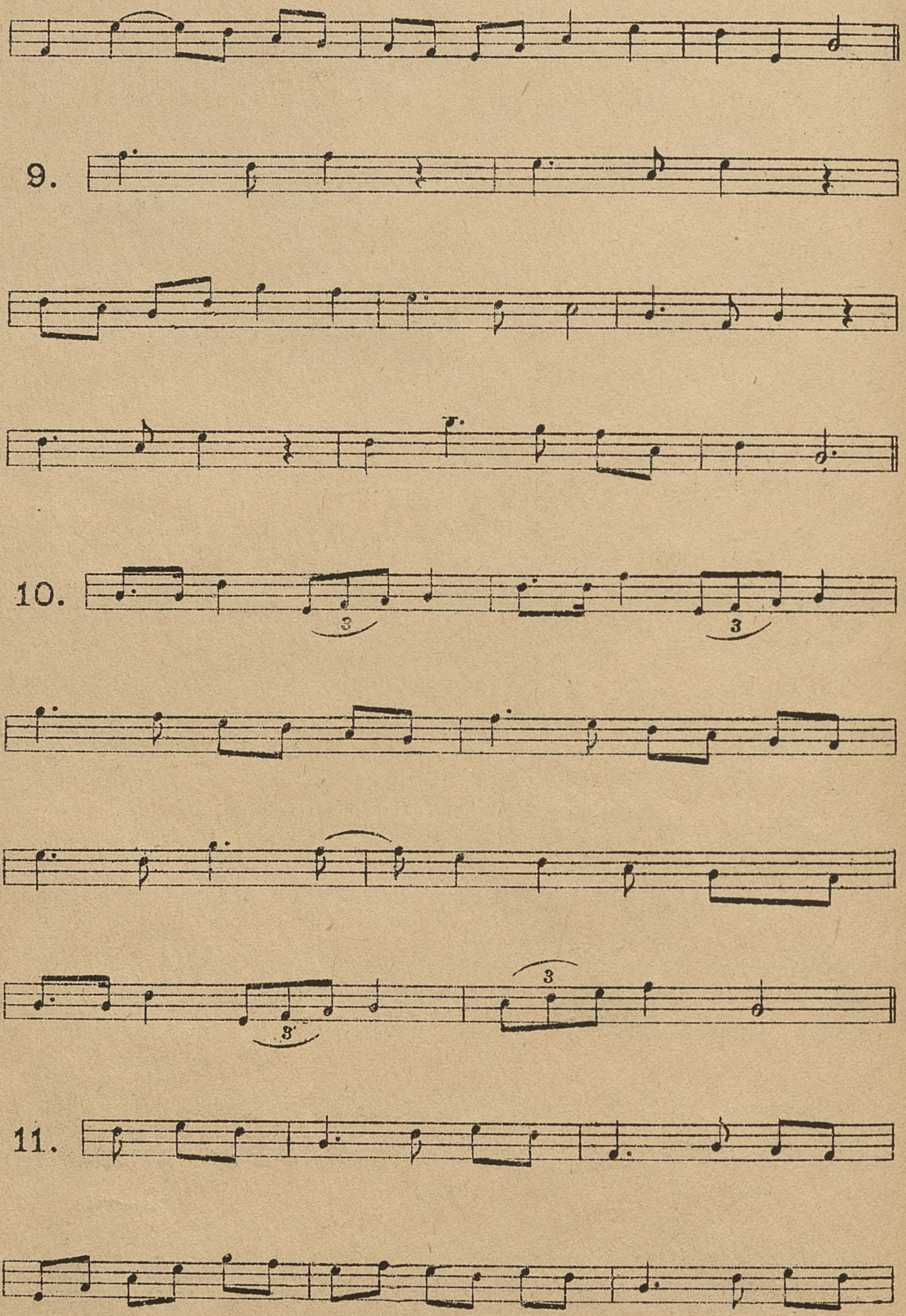


LINJE AKORDU KWINTOWEGO.



8.

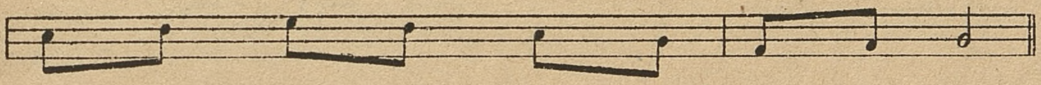



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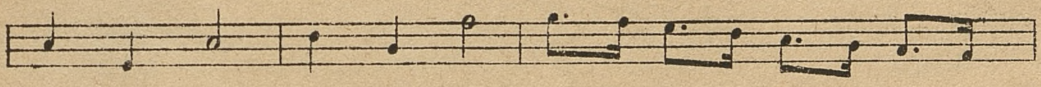


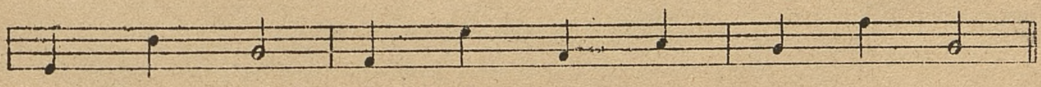
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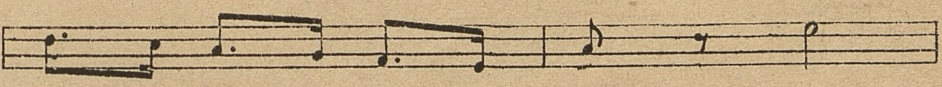



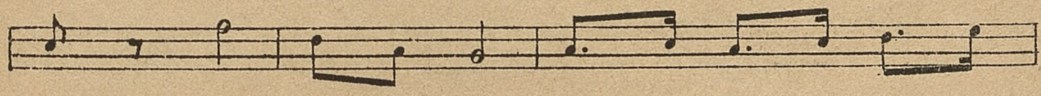
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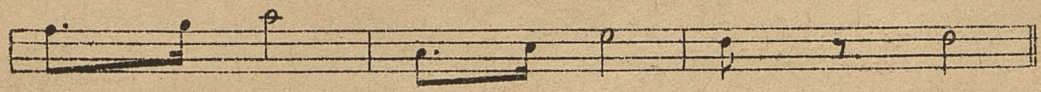





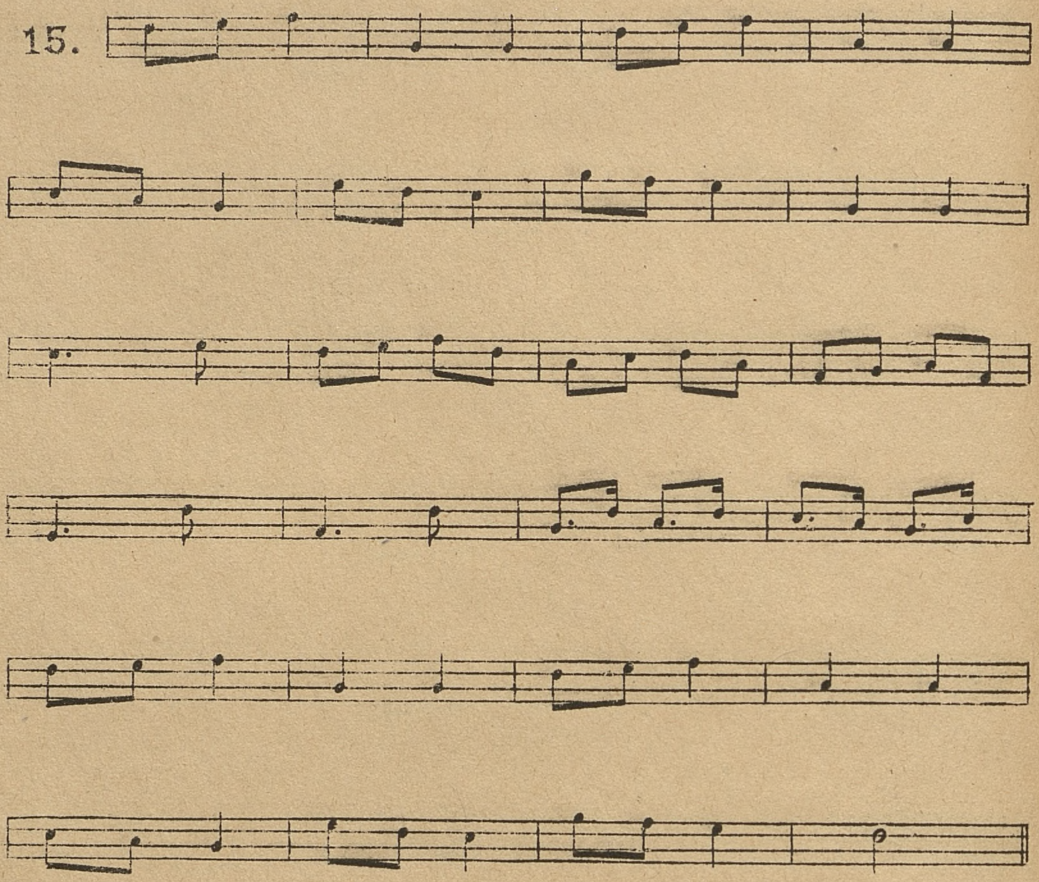
LINJE AKORDU TERCJOWEGO.

14.






15.



16.



17.

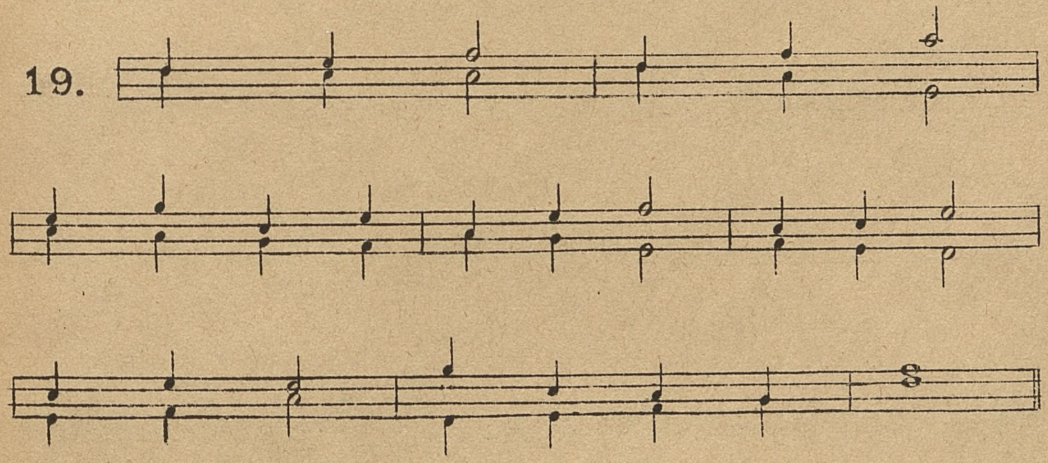


DWA GŁOSY.

18.



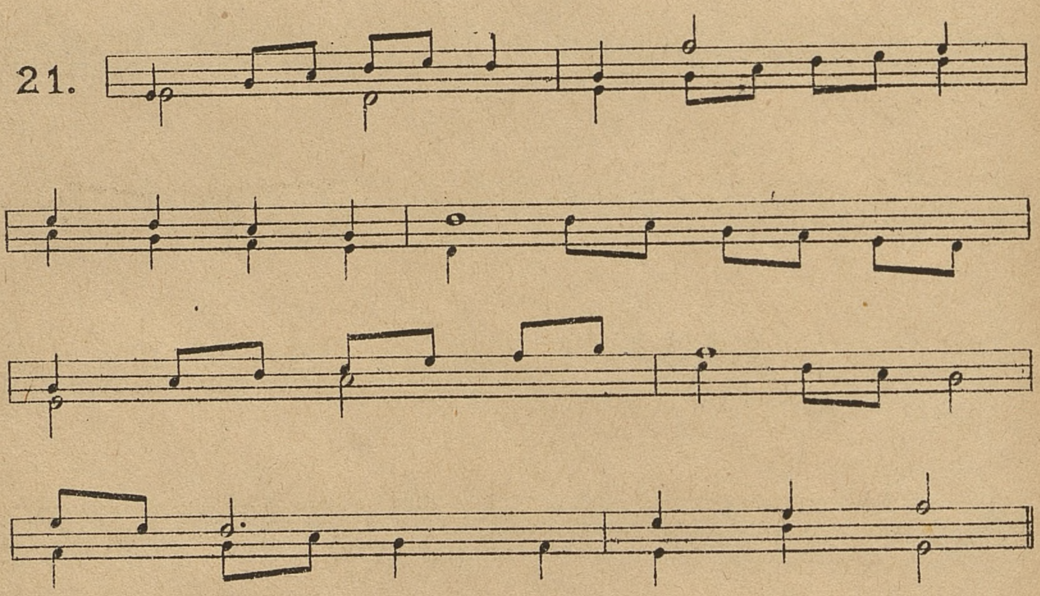
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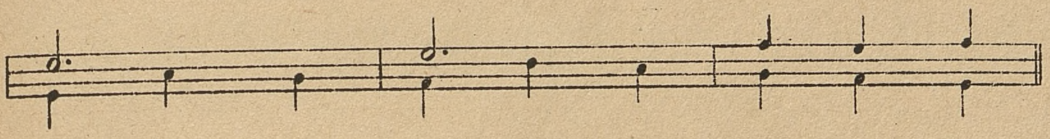


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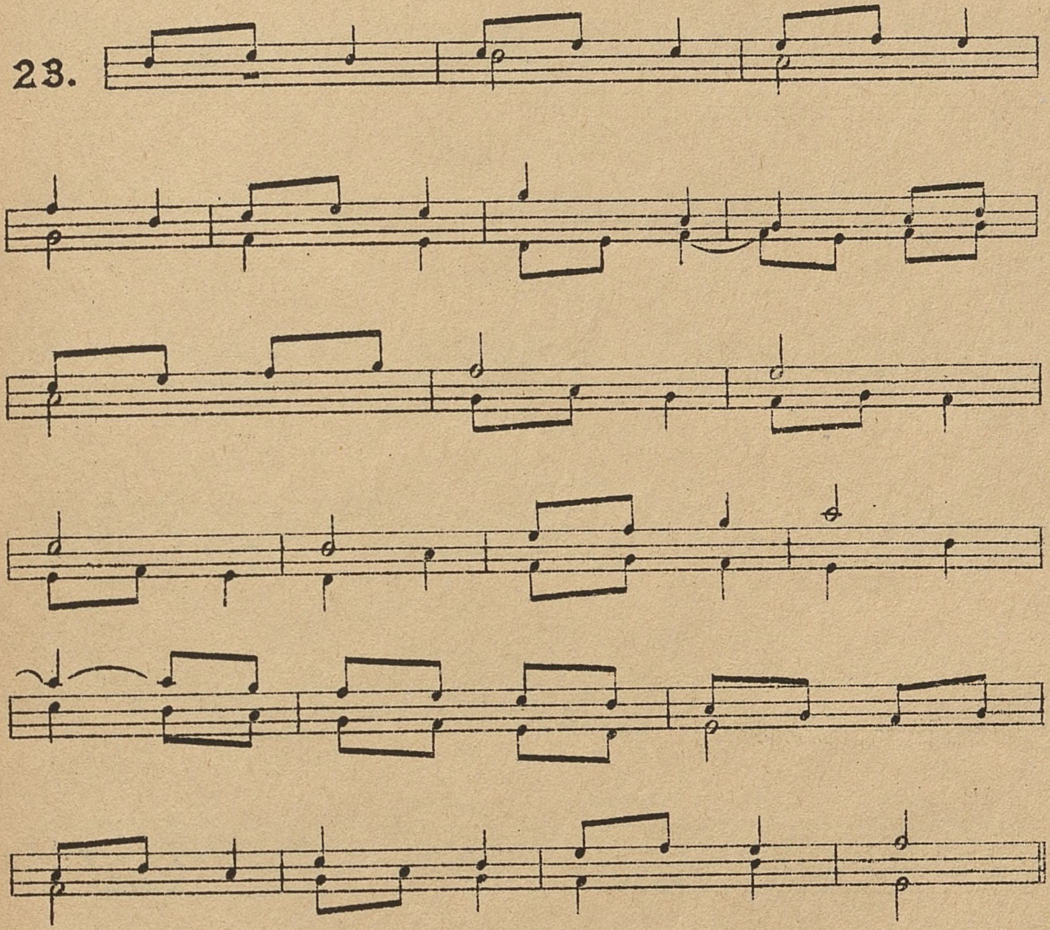


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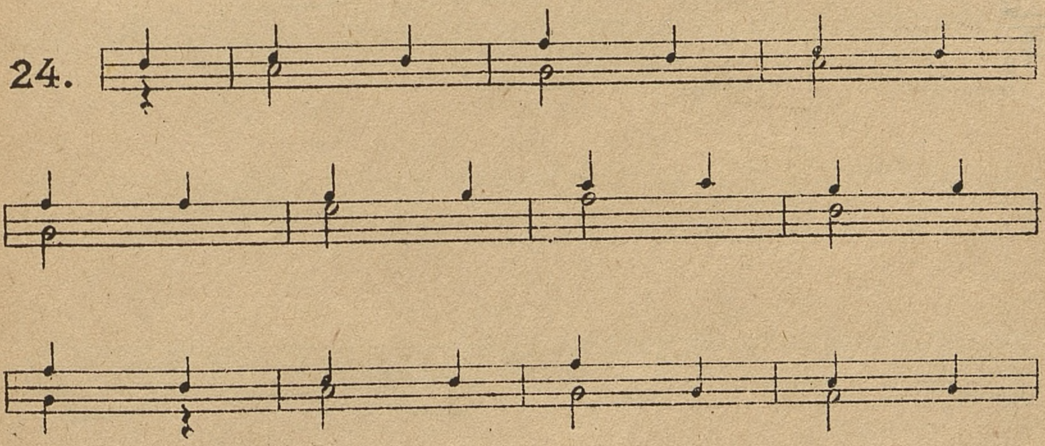


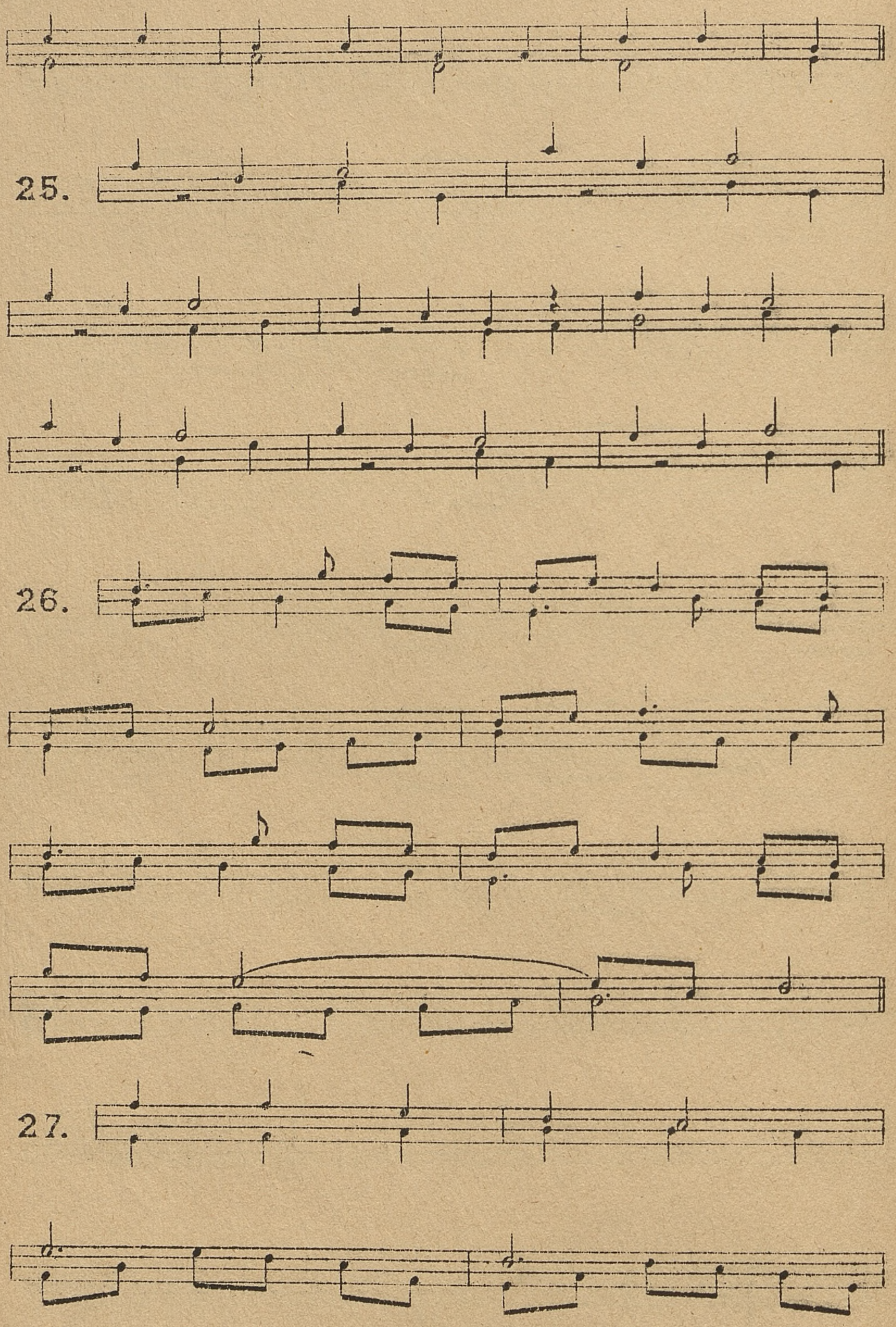


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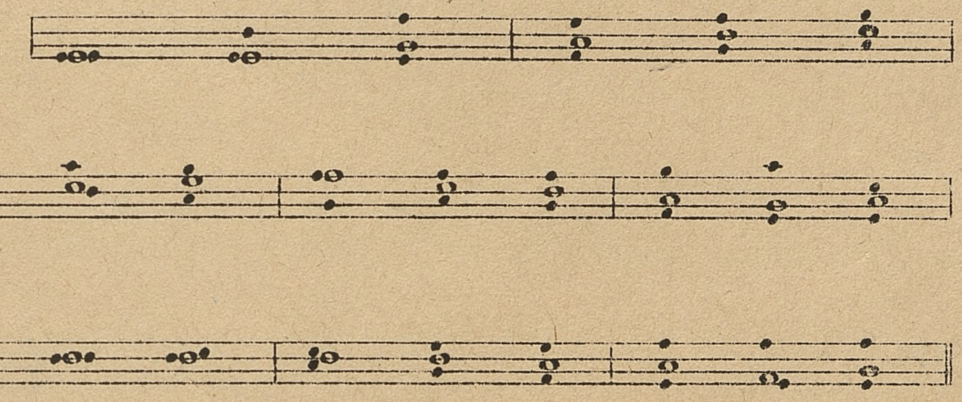



25.
26.
27.



TRZY GŁOSY.

28.



29.



30.



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31.



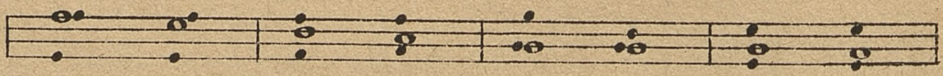
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33.

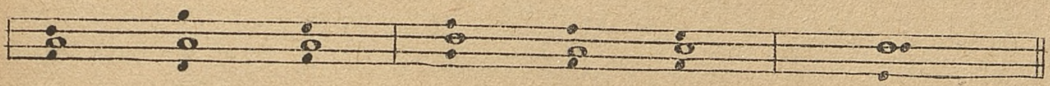


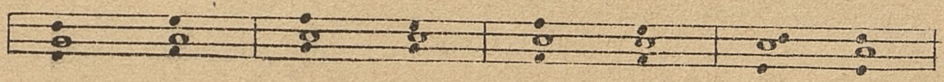
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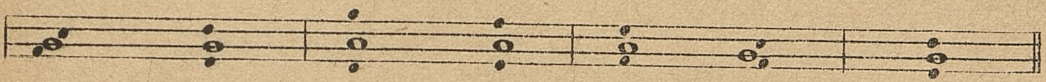


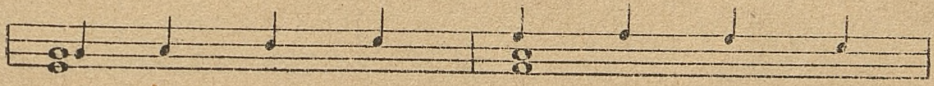


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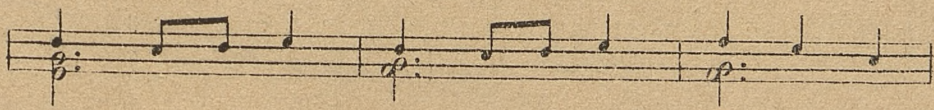
36. 



37. 





38. 





MELODJE LUDOWE.×)

39.



40.

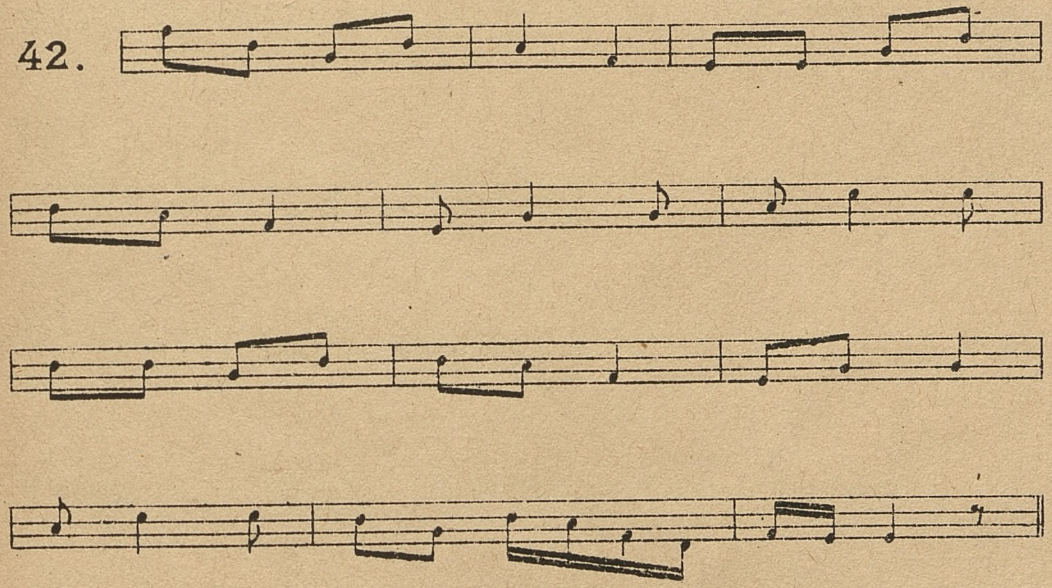


×) Gloger, Noskowski. „Piesni ludu."

41.



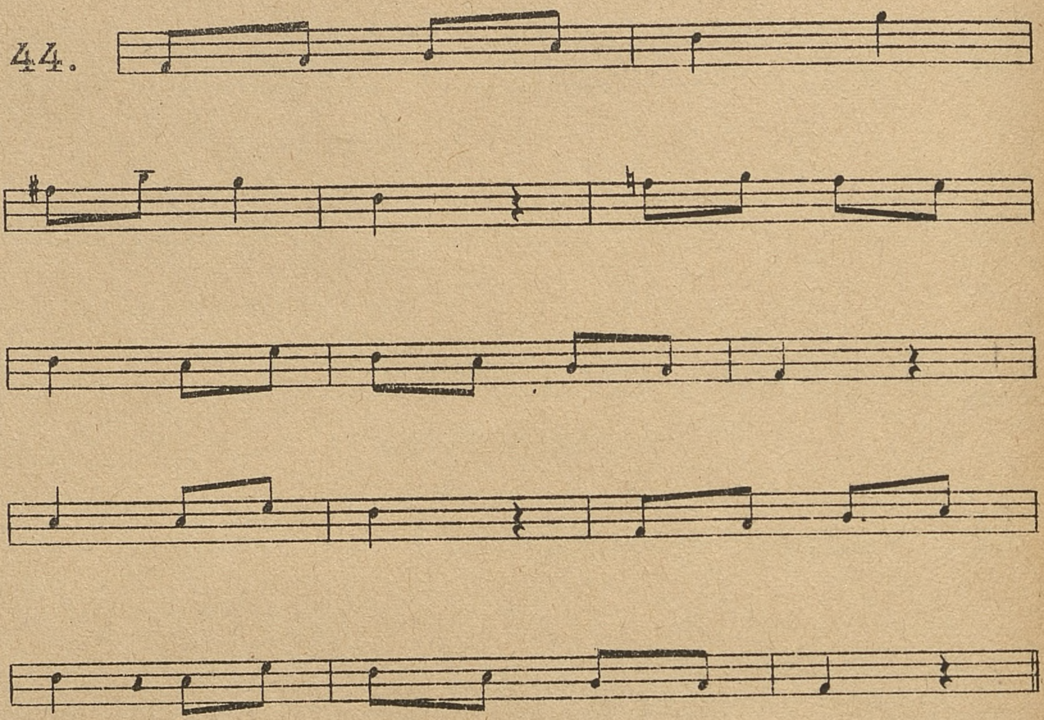
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43.



44.

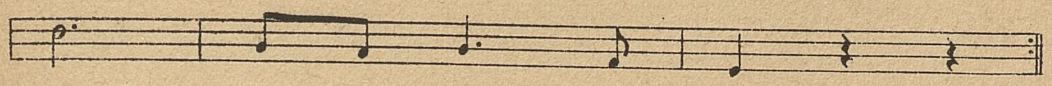


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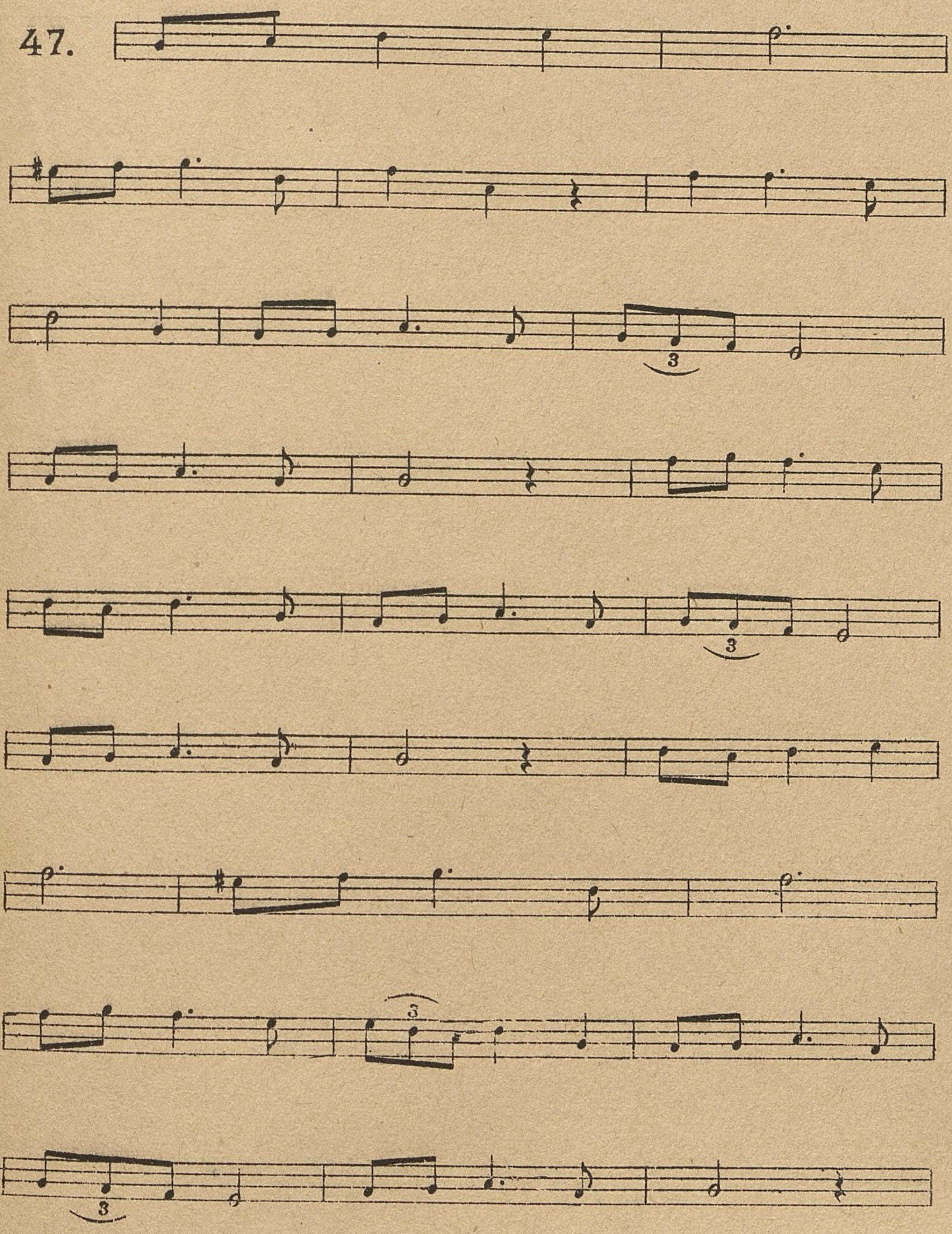


46.





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49.



G6373W

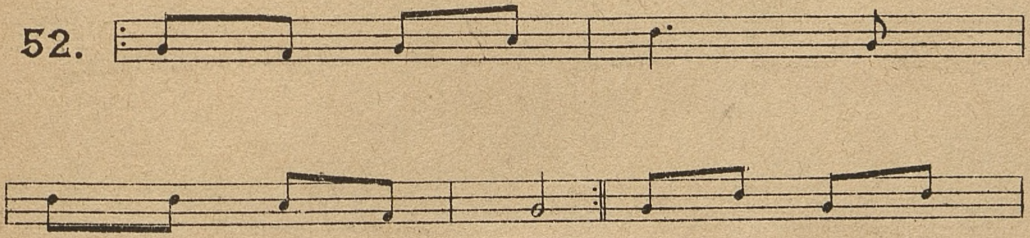
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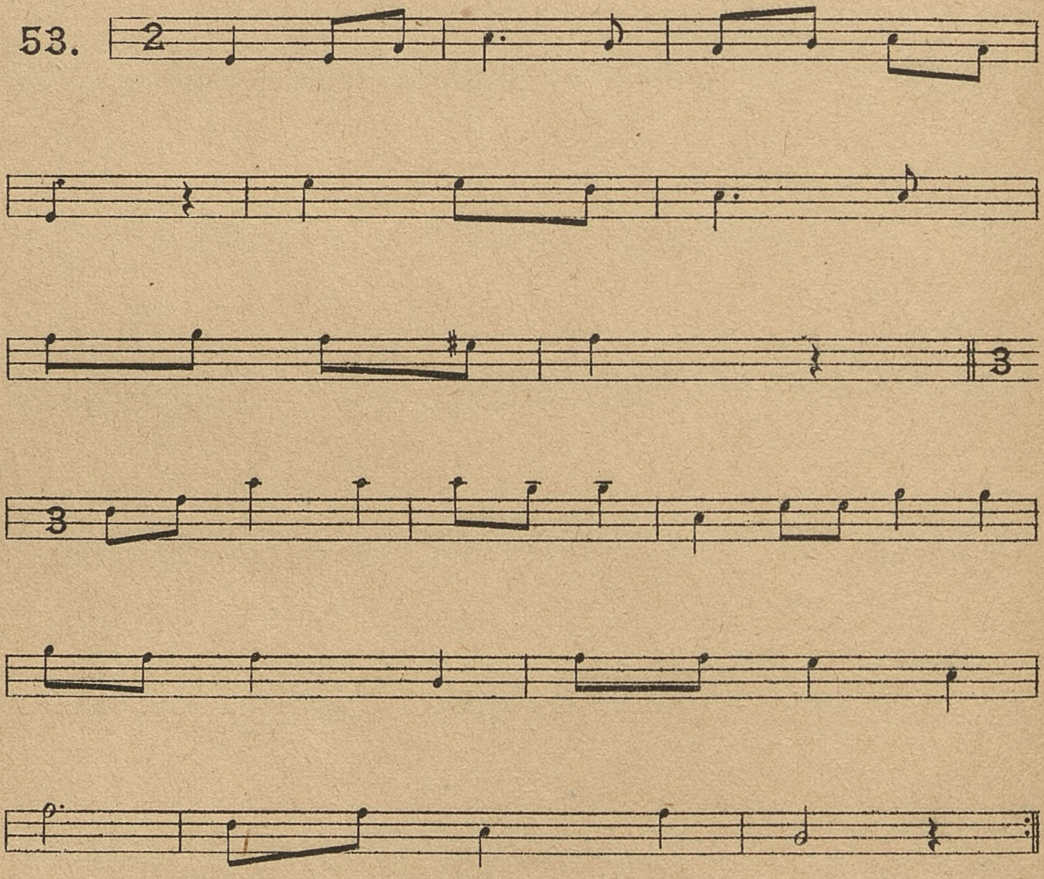


52.





53.



54.

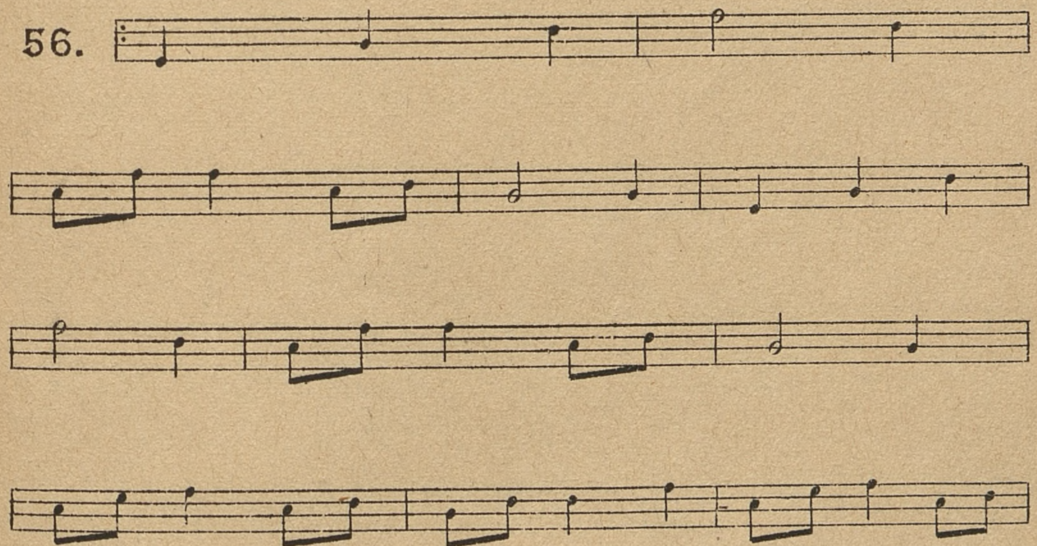


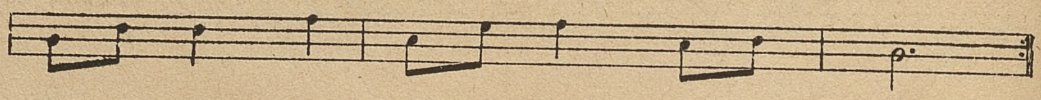


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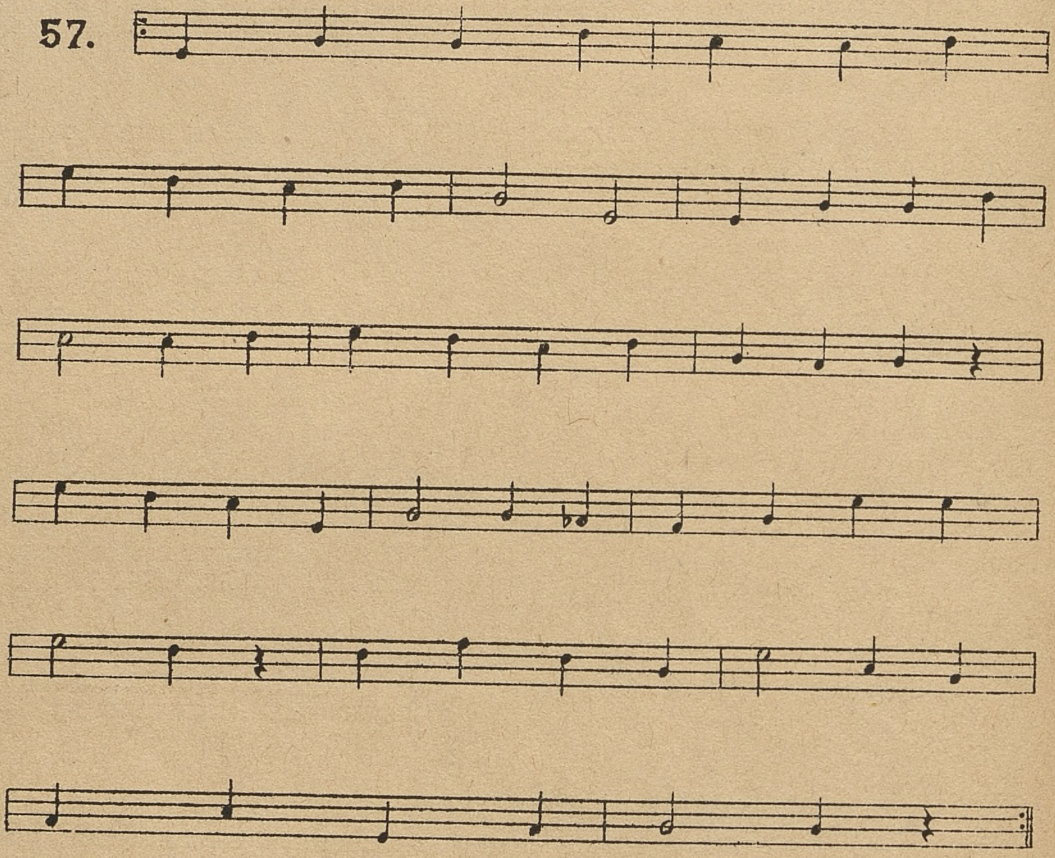


56.





57.



58.

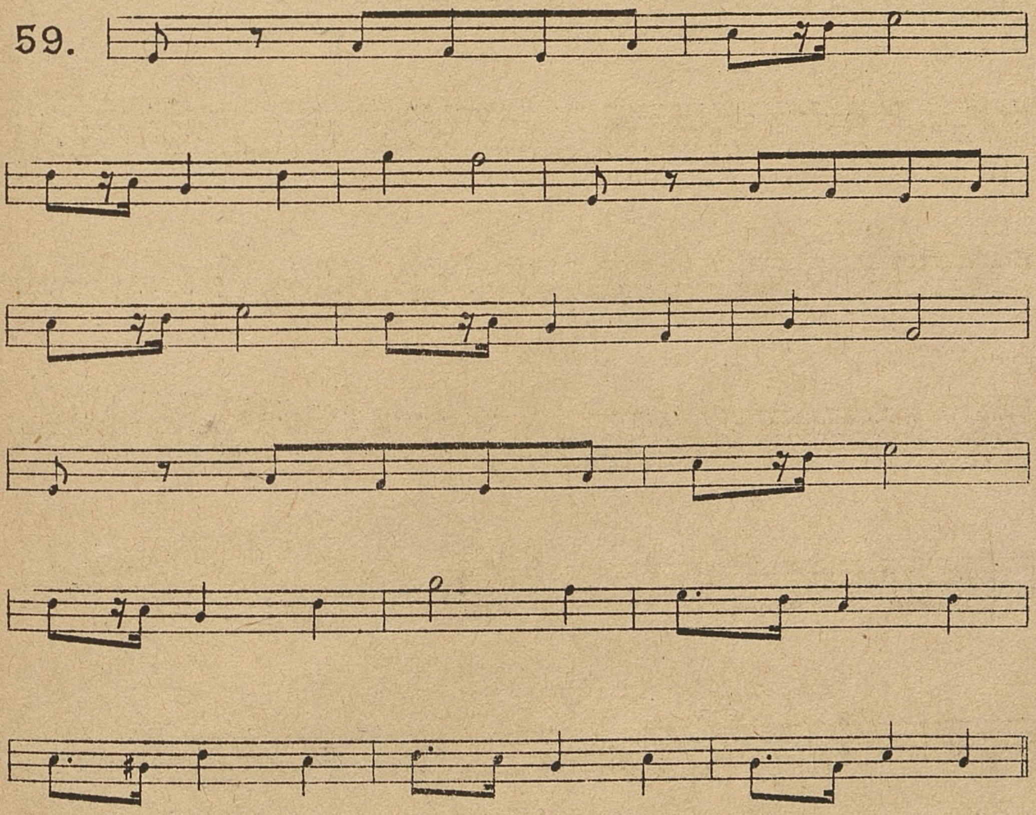




FR. CHOPIN.

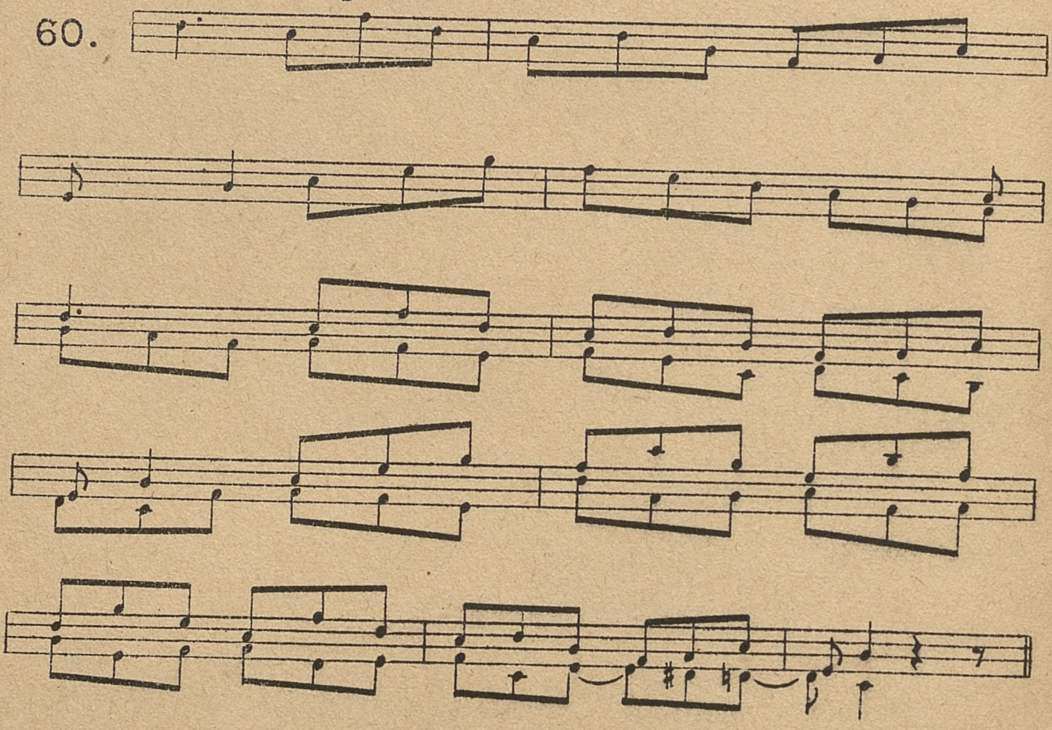
Mazurek op. 50 N. 1.

59.



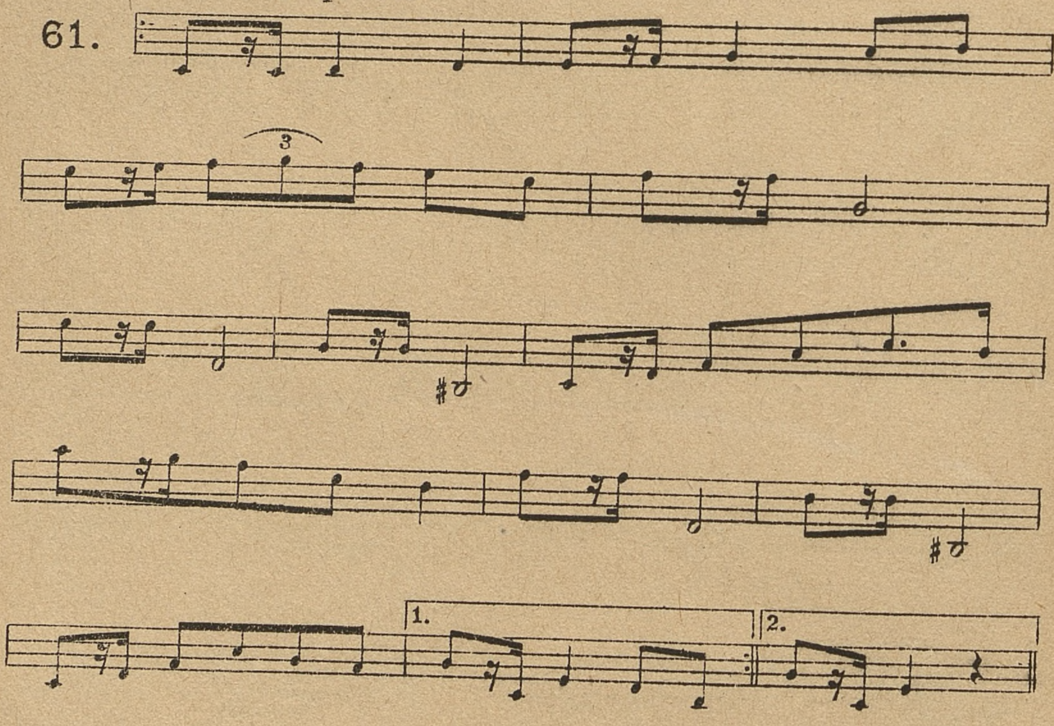
Kołysanka op. 57.

60.



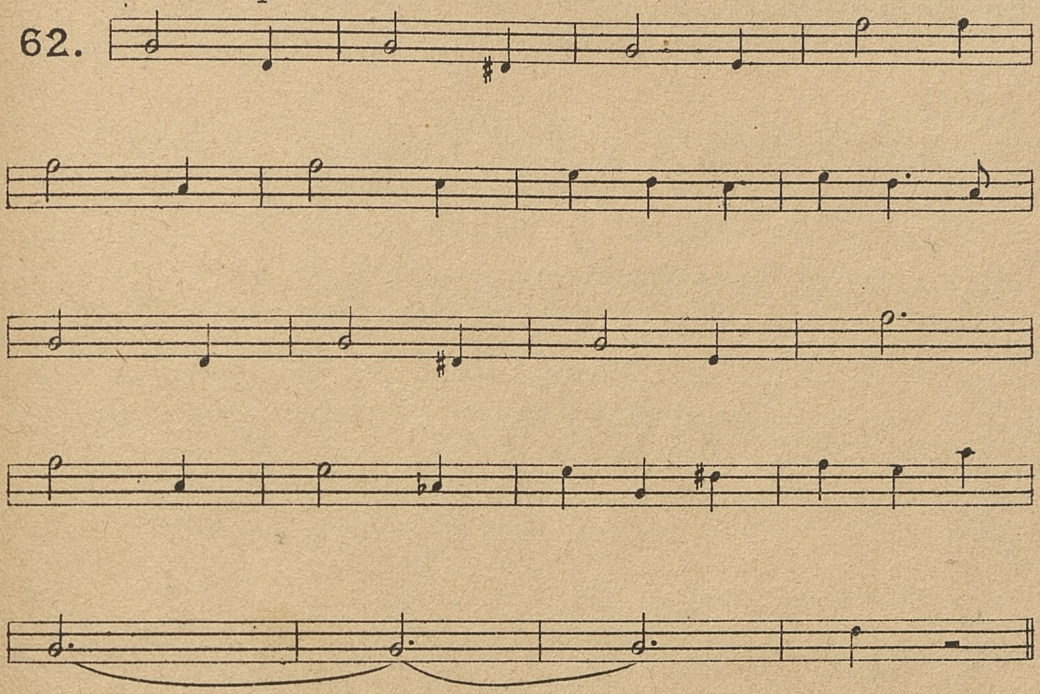
Mazurek op. 7 N.1.

61.



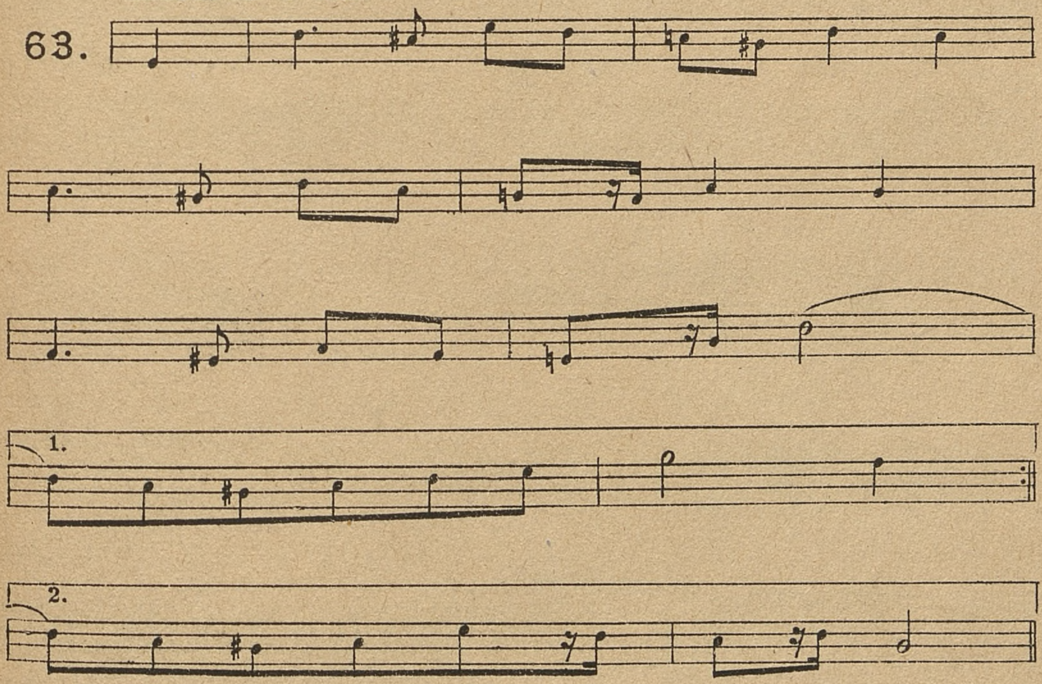
Walc op. 64 N. 1.

62.



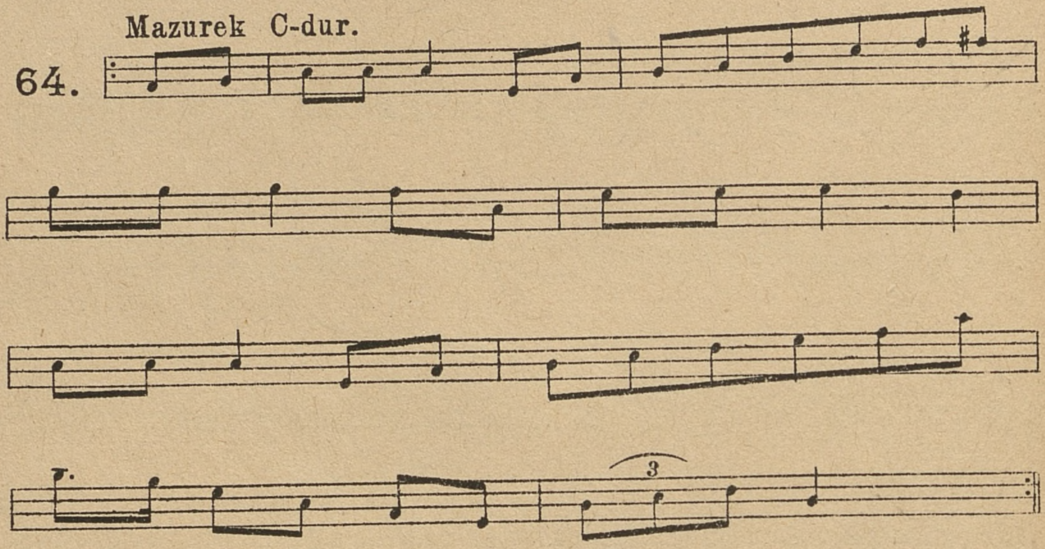
Mazurek C-dur.

63.



Mazurek C-dur.

64.



Mazurek F-dur.

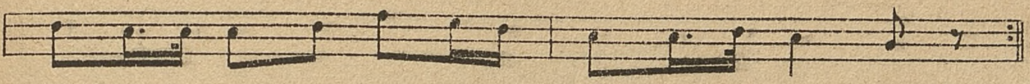
65.



Polonez op. 40 N. 1.

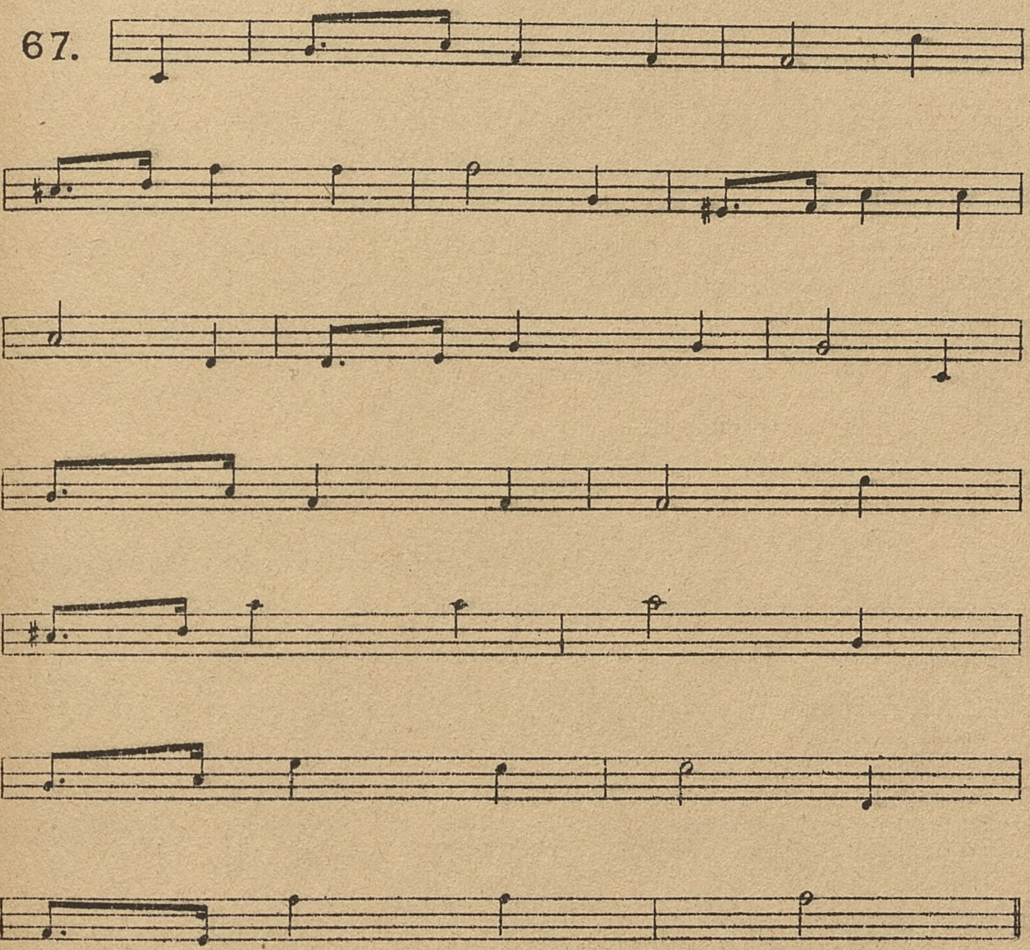
66.





Preludjum op. 28 N.7.

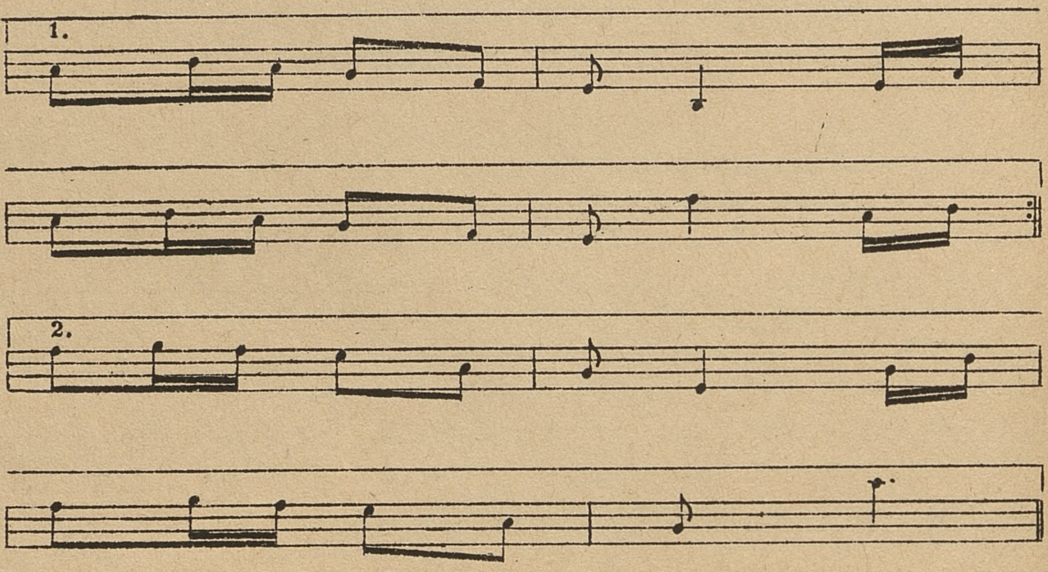
67.



Krakowiak.. op.14.

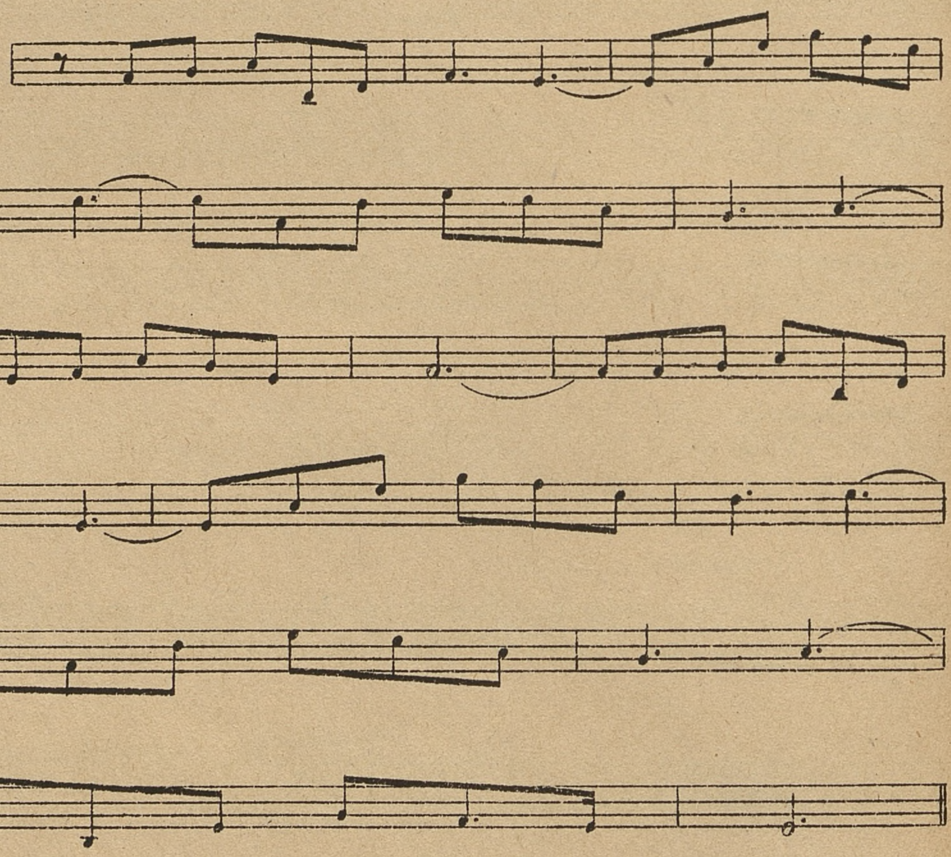
68.





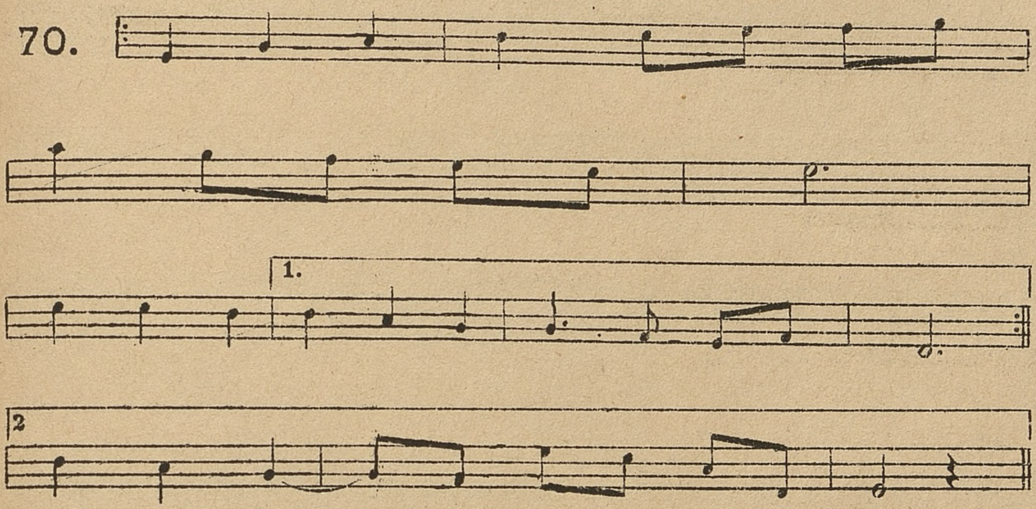
Preludjum. Op. 28. N. 17.

69.



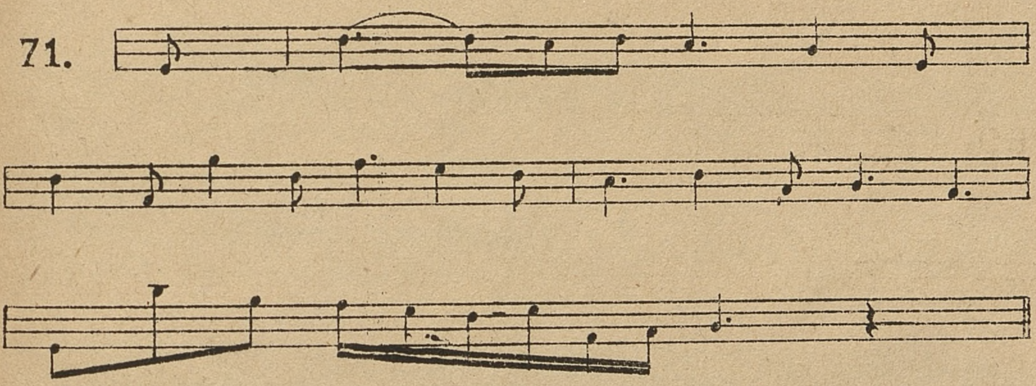
Koncert Op 11

70.



Nocturne Op. 9 N 2.

71.



L. V. BEETHOVEN.

Andante.

72.



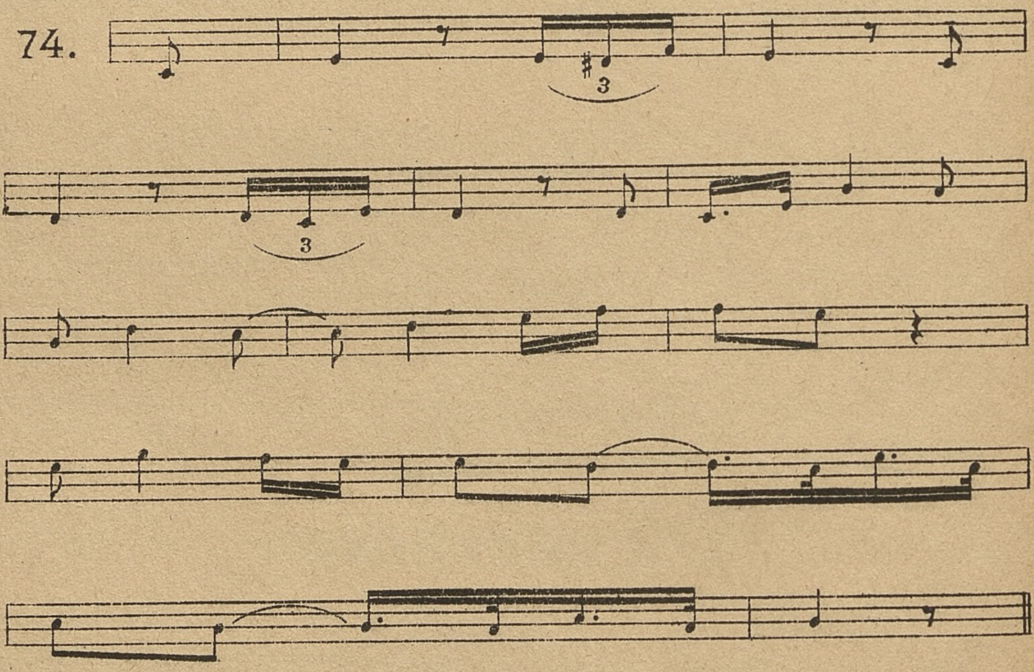
Largo.

73.



Allegro.

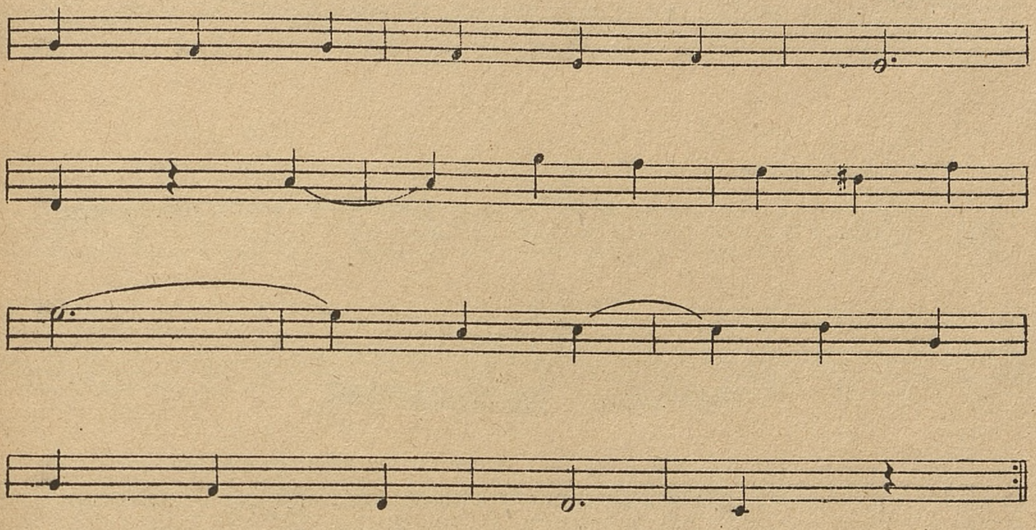
74.



Allegro.

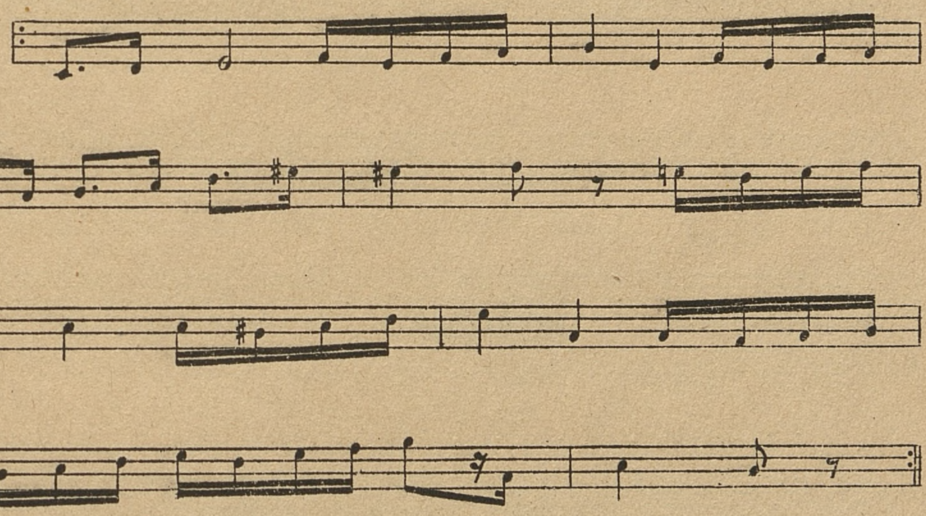
75.





Menuet.

76.



Allegro.

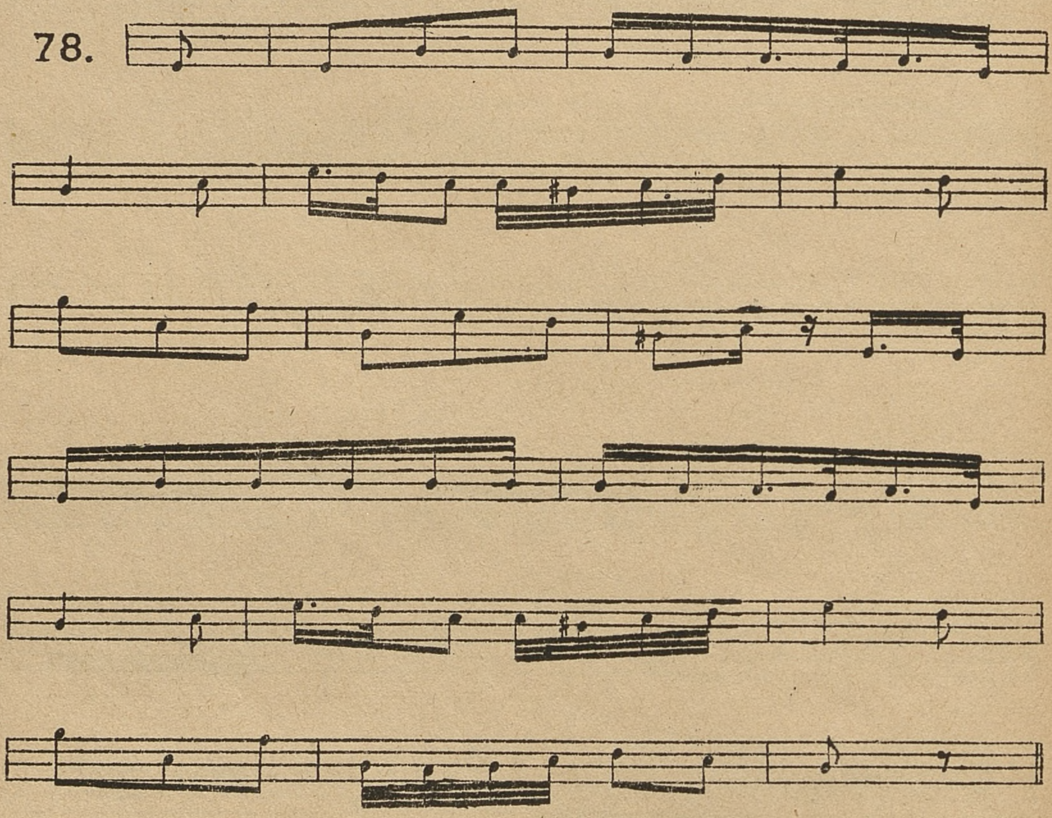
77.





Andante.

78.



Allegro.

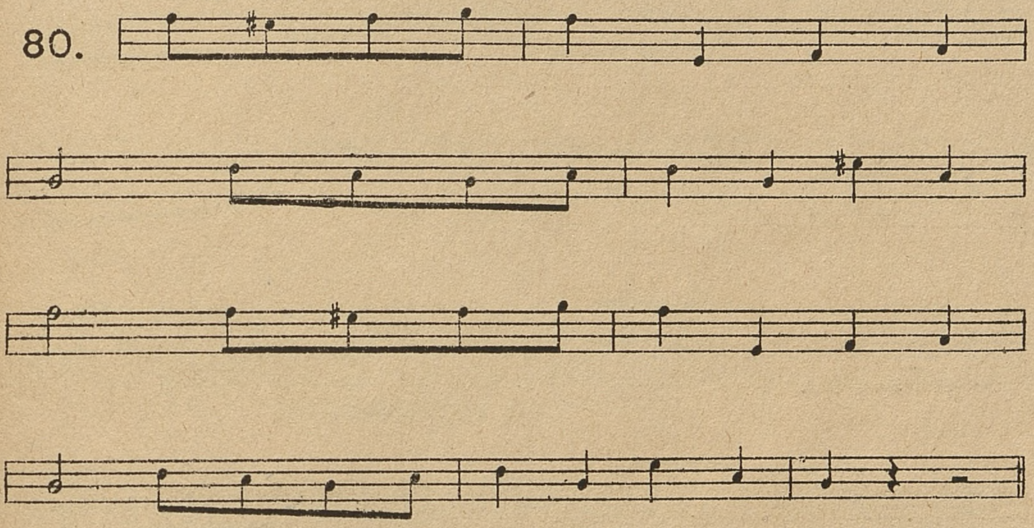
79.





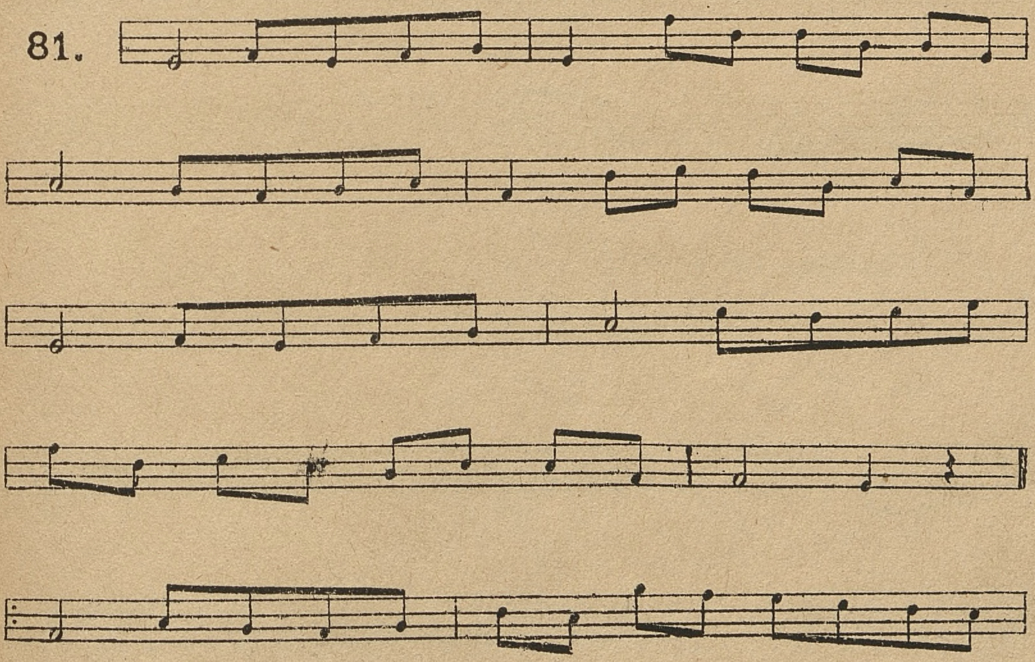
Allegretto.

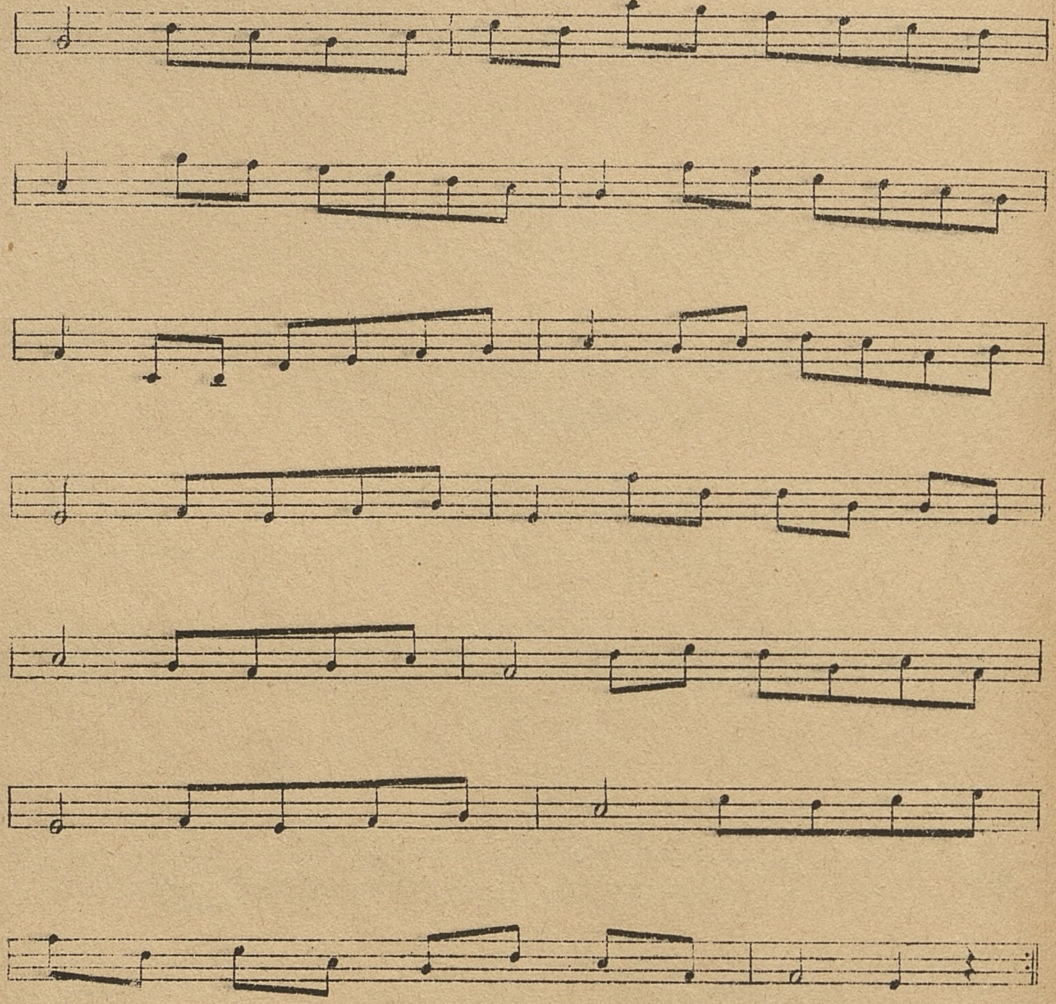
80.



Moderato.

81.





Sostenuto.

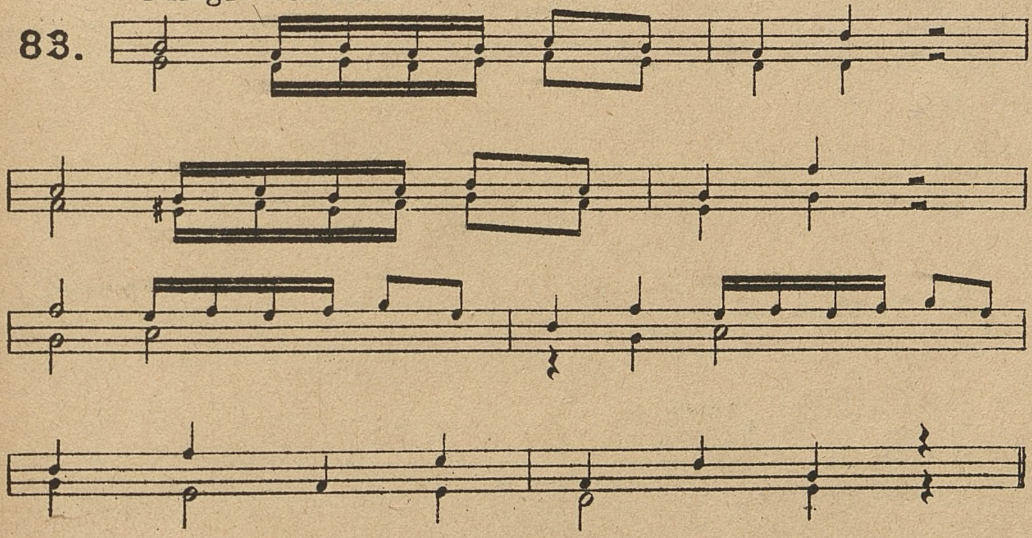
82.





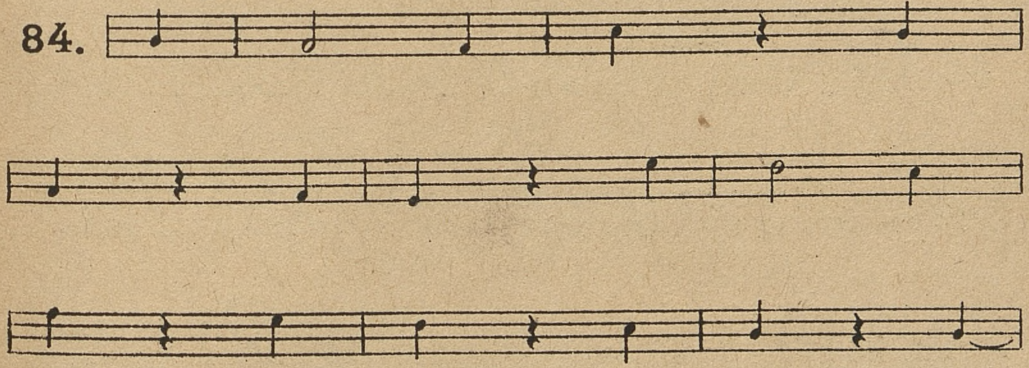
Allegro con brio.

83.



Allegretto.

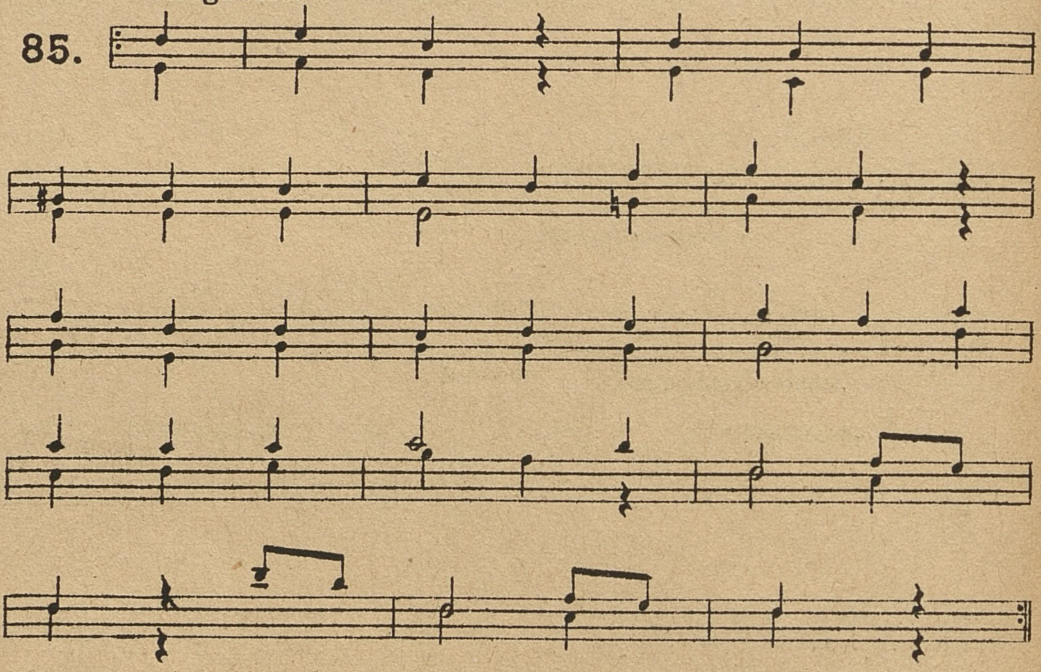
84.





Allegretto.

85.

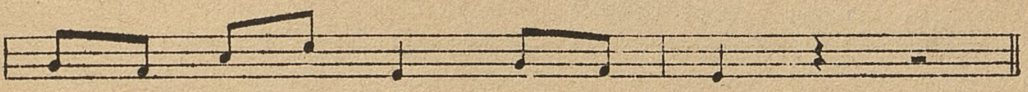


W. A. MOZART.

Allegro.

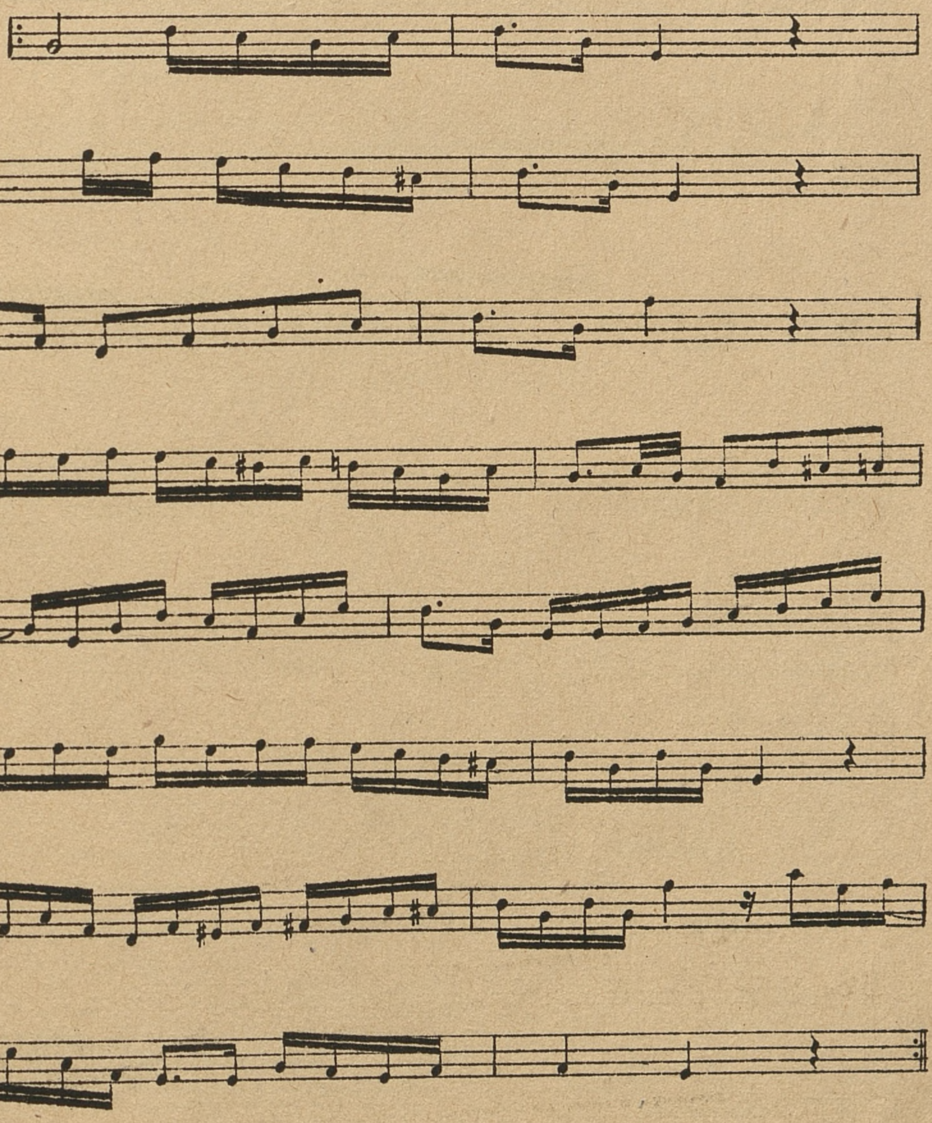
86.





Andante.

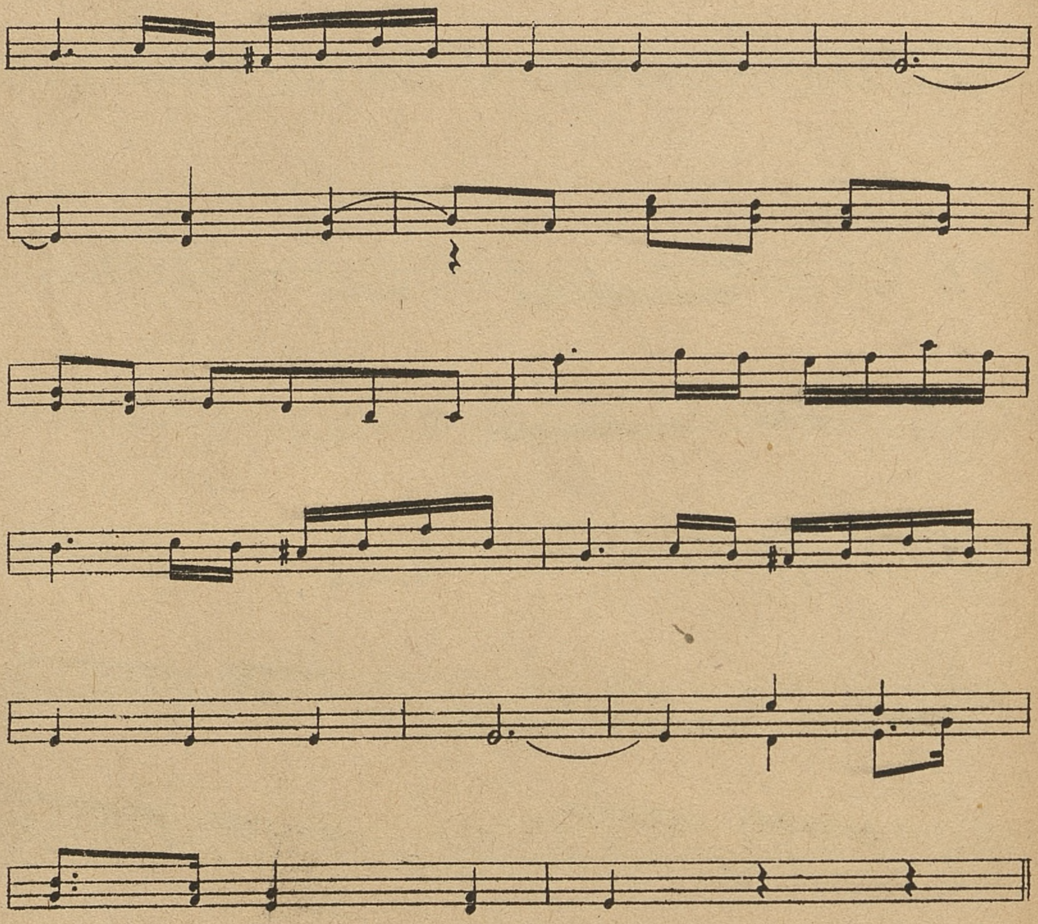
87.



Allegro.

88.



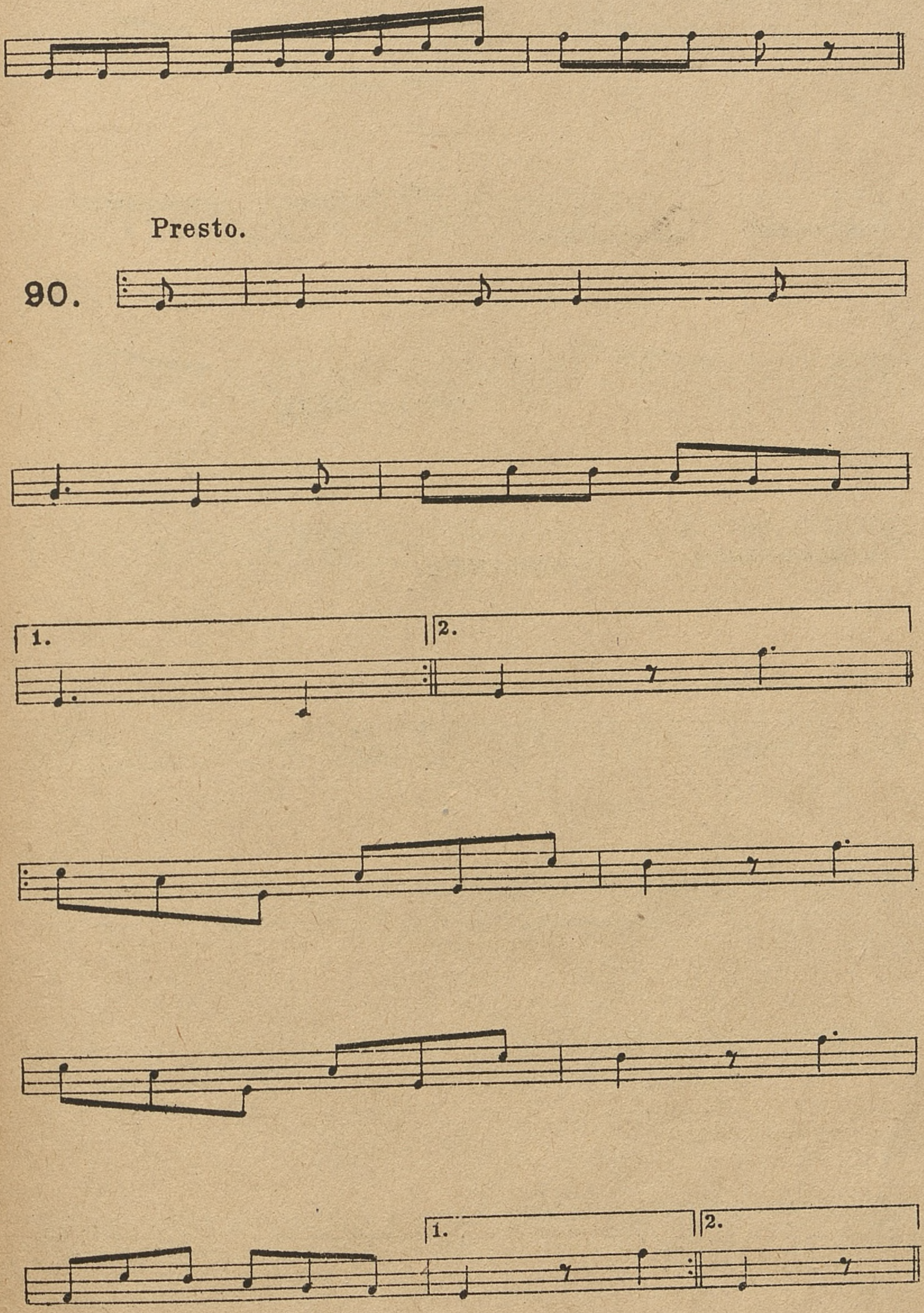


J. HAYDN.

Andante.

89.




Presto.
90.
1.
2.
1.
2.

Allegro.

91.



Menuet.

92.



G6373W